

THE
METHOOD
OF
TEACHING and STUDYING
THE
BELLES LETTRES,

OR
An Introduction to LANGUAGES, POETRY,
RHETORIC, HISTORY, MORAL
PHILOSOPHY, PHYSICKS, &c.

WITH
Reflections on TASTE; and Instructions with
regard to the ELOQUENCE of the PULPIT,
the BAR and the STAGE.

The whole illustrated with Passages from the most
famous POETS and ORATORS, antient and mo-
dern, with Critical Remarks on them.

Designed more particularly for STUDENTS in
the UNIVERSITIES.

*By Mr. ROLLIN, late Principal of the University of
Paris, now Professor of Eloquence in the Royal College,
and Member of the Royal Academy of Inscriptions and
Belles Letters.*

Translated from the French.

In FOUR VOLUMES.

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regarding the Education of the People
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LONDON:

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near the Temple Church.

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By the

TRANSLATOR.

THE Work we here present the English Reader, has already acquired so great a Reputation all over Europe, that it would perhaps be impertinent to attempt a Panegyric of it in this Place. For the most learned and ingenious Journalists have honoured it with the highest and most just Encomiums in their periodical Pieces, and applauded it as one of the compleatest Treatises ever published on the Subject of polite Literature. Nor have particular Writers of the greatest Fame and the finest Taste been wanting in their Praises of it; and to name only two of different Nations: the late Bishop Atterbury, whose Knowledge in the various Topicks here treated of is universally allowed, gives it the highest Character in a Letter he sent to the Author, on receiving this Work from him; and the celebrated Mr. de Voltaire, tho' he has taken upon him to exclude a great number of eminent Writers of his own Country from his Temple of Taste, has yet given our Author a very honourable place in it. In short, were we to transcribe all the Elogiums which have been made on this Composition, we should write a Volume instead of a Preface.

This Treatise is not merely the result of Speculation, but of a great many years Practice in a University to which several of the most eminent Men in France ow'd their Education. No Preceptor seems to have studied more carefully, the various Genius's, Dispositions, and Inclinations of Youth, nor to have been more successful in his Labour than our Author. The manner in which he has drawn up this ex-

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tellent Work proves him equal to it in every respect; and the tender and affectionate Touches with which it is interspersed, shew him to have been the kindest Master. If ever Tutor strewn the Paths to Science with Roses, 'tis Mr. Rollin. Thrice happy the Pupils who were under the Tuition of a Gentleman, in whom Knowledge and Sweetness of Temper are so agreeably blended!

'Tis too often observed, that when mere Scholars (especially those concerned in the Education of Youth) take up the Pen, their Productions betray an air of Pedantry which is very distasteful to Persons of a polite turn of Mind and Behaviour. But nothing of this Character is seen in our Author. He discovers so consummate a Knowledge in the several Arts he professed, that to consider him in this Light, one would conclude he had never stirred out of a College; and, on the other side, so much of the fine Gentleman in the dress of his Style and Diction, that one would imagine he had spent his whole Life in Courts.

A Circumstance which reflects the highest Honour on him, is his great Modesty. Learning is but too apt to elate the Mind, and to make those who are possessed of it, look with the highest Contempt on all such as cannot boast the same Advantages; but it had a quite different Effect on Mr. Rollin. This Gentleman, so far from delivering himself in a magisterial Tone, speaks always in the mildest and most submissive Terms. In his Work, 'tis not the Pedagogue who instructs us, but the fond Parent, the amiable Friend.

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# THE Preliminary DISCOURSE.

## PART the FIRST.

*General reflexions upon the advantages of a good education.*

**T**HE univerſity of Paris, rais'd by the Kings of France for the inſtruction of youth, has three principal objects in view in the diſcharge of ſo conſiderable an employment, to wit, knowledge, manners, and religion. Their firſt care is to improve the underſtanding, and furniſh the minds of young perſons with ſuch ſupplies of knowledge, as their years will admit of. They then proceed to the government of the heart, by inſtilling ſuch principles of honour and probity, as may ſuffice to make 'em uſeful members of the ſtate. And to compleat the work they have thus mark'd out, and give it the laſt degree of perfection, their next endeavour is to make 'em Chriſtians.

With theſe views our Princes founded the univerſity; and 'tis this order of duties they have pointed out in the ſeveral ſtatutes they have made in its favour. That of Henry the IV<sup>th</sup> of glorious memory begins in the following manner.  
“ The happineſs of kingdoms and people, and  
B “ eſpecially

“ especially of a christian state, depends upon the  
 “ good education of youth ; the minds of the  
 “ unexperienc’d are hereby civiliz’d and soften’d,  
 “ and the otherwise useless part of mankind qua-  
 “ lified to discharge the several offices of the  
 “ state with credit and reputation ; by this they  
 “ learn the obligations they owe to God, their  
 “ parents, and their country, with the respect  
 “ and obedience, which is due to Kings and  
 “ Magistrates.” *Cum omnium regnorum & po-  
 pulorum felicitas, tum maxime reipublicæ christianæ  
 salus, à rectâ juventutis institutione pendet ; quæ  
 quidem rudes adhuc animos ad humanitatem flectit ;  
 steriles alioquin & infructuosos reipublicæ muniis  
 idoneos & utiles reddit ; Dei cultum, in parentes  
 & patriam pietatem, erga magistratus reveren-  
 tiam & obedientiam promovet.*

We shall examine each of these three objects  
 in particular, and endeavour to shew how neces-  
 sary it is to have them constantly before our eyes  
 in the education of youth.

## The first Object of Instruction.

*The advantage of learning the liberal Arts and Sciences for the improvement of the understanding.*

**T**O have a just idea of the benefits arising from the training up of youth in the knowledge of languages, arts, history, rhetorick, philosophy, and such other sciences, as are suitable to their years ; and to learn how far such studies may contribute to the glory of a kingdom ; we need only take a view of the difference which learning makes, not only amongst private men, but amongst nations.

The Athenians possessed but a small territory in Greece, but of how large extent was their reputation ? By carrying the sciences to perfection they accomplished their own glory. The same school sent abroad excellent men of all kinds, great orators, famous commanders, wise legislators, and able politicians. This fruitful spring diffused the like advantages upon all the politer arts, tho' seemingly independent of it, such as musick, painting, sculpture, and architecture. 'Twas hence they received their improvement, their grandeur, and perfection ; and as if they had been derived from the same root, and nourished with the same sap, they flourished all at the same time.

Rome, which had raised herself to be mistress of the world by her victories, became the subject of wonder and imitation to it by the excellent performances she produced in almost all kinds of arts and sciences, and thereby gained a new kind



of superiority over the people she had subjected to her yoke, which was far more pleasing than what had been obtained by arms and conquests.

Africk, which was once so productive of great and learned men, thro' the neglect of literature is grown absolutely unfruitful, and even fallen into that barbarity, of which it bears the name, without having produced one single person in the course of so many ages, who has distinguished himself by any talent, or called to mind the merit of his ancestors, or caused it to be remembered by others. Egypt in particular deserves this character, which has been considered as the original source, from whence all the sciences have flowed.

The reverse has happened among the people of the West and North. They were long looked on as rude and barbarous, as having discovered no taste for performances of ingenuity and wit. But as soon as learning took place amongst them, they sent abroad considerable proficients in all kinds of literature, and of every profession, who in point of solidity, understanding, depth, and sublimity, have equalled whatever other nations have at any time produced.

We daily observe, that in proportion as the sciences make their progress thro' different countries, they transform the inhabitants into new creatures; and by inspiring them with gentler inclinations and manners, and supplying them with better forms of administration, and more humane laws, they raise them from the obscurity, wherein they had drooped before, and engage them to throw off their natural roughness. Thus they become an evident proof, that men are very near the same in all parts of the world, that all difference of honour is owing to the sciences, and that according as they are cultivated  
or

or neglected, nations rise or fall, emerge out of darkness, or sink down again into it; and that their fate in a manner depends upon them.

But, without recourse to history, let us only cast our eyes upon what ordinarily passes in nature. From thence we may learn, what an infinite difference culture will make between two pieces of ground, which are otherwise very much alike. The one, if left to itself, remains rough, and wild, and covered over with weeds and thorns. The other, loaden with all sorts of grain and fruits, and set off with an agreeable variety of flowers; collects into a narrow compass whatever can contribute to curiosity, health, or delight, and by the tiller's care becomes a pleasing abstract of all the beauties of different seasons and countries. And thus it is with the mind, which always repays us with usury the care we take to cultivate it. That's the soil, which every man, who knows how nobly he is descended, and for what great ends designed, is obliged to manage to advantage; a soil, that's rich and fruitful, capable of immortal productions, and alone deserving of all his care.

In reality the mind is nourished and strengthened by the sublime truths, which are supplied by study. It encreases and grows up as I may say with the great men, whose performances are the objects of its attention, in the same manner as we usually fall into the practices and opinions of those, with whom we converse. It strives by a noble emulation to attain to their glory, and is encouraged to hope for it from the success which they have met with. Forgetful of its own weakness, it makes noble efforts to soar with

\* Nihil est feracius ingenii, iis præsertim quæ disciplinis exulta sunt. Cic. Orat. n. 48.

## 6 *The first Object of Instruction,*

them above its ordinary pitch. Unfurnished of a sufficient stock in it self, and confined within narrow bounds, it has sometimes little room for invention, and its forces are easily exhausted. But study makes up its defects, and supplies from abroad what is wanting at home. It enlarges the limits of the understanding by foreign assistance, extends its views, multiplies its ideas, and renders them more various, distinct, and lively ; by study we are taught to discern truths under different appearances, we discover the copiousness of principles, and are enabled to draw from them the remotest consequences.

We come into the world surrounded with a cloud of ignorance, which is encreased by the false prejudices of a bad education. By study the former is dispersed, and the latter corrected. It gives proportion and exactness to our thoughts and reasonings ; instructs us how to range in due order whatever we have to speak or write ; and presents us with the brightest sages of antiquity as patterns for our conduct, whom in this sense we may well call with <sup>b</sup> Seneca, the masters and teachers of mankind. By laying before us their judgment and discretion, we are made to walk with safety under the direction of such chosen guides, who, after having stood the test of so many ages and people, and survived the downfall of so many empires, have deserved by a common voice to be esteemed the sovereign judges of good taste for all future times, and the most finished patterns of the highest perfection in literature.

<sup>b</sup> *Quam venerationem parentibus meis debeo, eandem illis præceptoribus generis humani, à quibus tanti boni initia fluxerunt. Sen. Epist. 64.*



But the usefulness of study is not confined to what we call science, it renders us also more fit for business and employments.

Paulus Æmilius, who put an end to the empire of the Macedonians, knew perfectly well how to form a great man. Plutarch takes notice of the particular care he took of the education of his children. He was not satisfied with making them learn their own tongue by rule, as the manner then was, but he also caused them to be taught Greek. He provided them with masters of all kinds, of grammar, rhetorick, and logick, besides the persons employed to instruct them in the art of war; and as often as possibly he could, he assisted himself in all their exercises. When he had conquered Perseus, he disdained to cast his eyes upon the immense riches, which were found in his treasury; and only permitted his sons, who, as the historian says, were fond of learning, to carry off the books of that King's library.

The cares of a father so knowing and diligent were attended with success. He had the advantage of giving Rome a second Scipio Africanus, the conqueror of Carthage and Numantia, who was no less famous for his wonderful taste of learning and all the sciences, than for his skill in war. This great man had always attending upon him, both at home and abroad, the historian Polybius, and Panætius the philosopher, whom he honoured with particular marks of his friendship. "No one," says an historian of Scipio, "could fill up the vacant hours

B 4

" of

Scipio tam elegans liberalium studiorum omnisque doctrinæ & auctor & admirator fuit, ut Polybium Panætiumque

præcellentes ingenio viros domi militiæque secum haberit. Neque enim quisquam hoc Scipione elegantius intervalla

### 3 *The first Object of Instruction,*

“ of business to more advantage than he. Di-  
 “ vided betwixt war and peace, he was con-  
 “ stantly employed in exposing his body to dan-  
 “ gers, or improving his mind by study.” There  
 is reason to believe, 'tis of him that Cicero<sup>d</sup> says,  
 he had always the works of Xenophon in his  
 hands; for I question whether that character does  
 so well agree with the elder Scipio.

• Lucullus found also great assistance from the  
 reading of good authors, and the study of his-  
 tory. Upon his appearance at the head of an  
 army, he astonished all around him by his sur-  
 prizing capacity. He set out from Rome, says  
 Cicero, without having seen a campagne, and  
 arrived in Asia a finished officer. His excellent  
 genius, improved by the study of the liberal sci-  
 ences, served him instead of experience, which  
 one would have thought almost impossible.

Brutus passed part of his nights in learning the  
 art of war from the relations of the engagements  
 of the most celebrated commanders, and thought  
 the time well spent which he employed in read-  
 ing the historians, and especially Polybius, whose

valla negotiorum otio dis-  
 punxit, semperque aut belli  
 aut pacis serviit artibus; sem-  
 per inter arma ac studia ver-  
 satus, aut corpus periculis,  
 aut animum disciplinis exer-  
 cuit. *Vell. Paterc. lib. 1.*  
*cap. 13.*

<sup>d</sup> Africanus semper Socra-  
 ticum Xenophontem in ma-  
 nibus habebat. *Lib. 2. Tusc.*  
*quæst. n. 62.*

• Magnum ingenium Lu-  
 culli, magnumque optima-  
 rum artium studium, tum  
 omnis liberalis & digna ho-

mine nobili ab eo percepta  
 doctrina. Ab eo laus impera-  
 toria non admodum expecta-  
 batur. . . . Sed incredibilis  
 quædam ingenii magnitudo  
 non desideravit indocilem u-  
 sũs disciplinam. Itaque, cum  
 totum iter & navigationem  
 consumpisset partim in per-  
 contando à peritis, partim re-  
 bus gestis legendis, in Asiam  
 factus imperator venit, cum  
 esset Roma profectus rei mi-  
 litaris rudis. *Lib. 4. Academ.*  
*quæst. n. 1. & 2.*

works

works he was found to be intent upon but a little before the famous battle of Pharsalia.

'Tis easy to imagine, that the particular care, the Romans took to improve the minds of their youth in the later times of the republick, must naturally give an additional merit and lustre to the great qualifications they were possessed of before, by enabling them equally to excel in the field and at the bar, and to discharge with like success the employments of the sword and gown.

Generals themselves sometimes, thro' want of application to learning, lessen the glory of their victories, by dry, faint, and lifeless relations; and their pen but ill supports the achievements of their sword. How different is this from Cæsar, Polybius, Xenophon, and Thucydides, who by their lively descriptions carry the reader into the field of battle, lay before him the reason of the disposition of their troops, and the choice of their ground; point out to him the first onsets and progress of the battle, the inconveniencies intervening, and the remedies applied; the inclinations of the victory to this or that side, and their several causes; and by these different degrees lead him as it were by the hand to the event?

The same may be said of negotiations, magistracies, offices of civil jurisdiction, commissions, in a word, of all the employments, which oblige us either to speak in publick or in private, to write, or give an account of our administration, to manage others, gain them over, or persuade them. And what employment is there, where almost all these things are not necessary?



Nothing is more usual than to hear persons, who have been abroad in the world, and taught by a long course of experience and serious reflections, bitterly complaining of the neglect of their education, and their not being brought up to a taste of learning, whose use and value they begin too late to be acquainted with. They own that this defect has kept them out of great employments, or left them unequal to those they have filled, or made them sink under their weight.

When upon certain great occasions, and in places of distinction, we see a young magistrate, improved by learning, draw upon himself the applause of the publick, what father would not rejoice to have such a son, and what son of any tolerable understanding would not be pleased with such success? All then agree to express their sense of the advantages of learning, and all perceive how capable it is of raising a man to a degree of superiority above his age, and often above his birth too.

But tho' this study was of no other use, than the acquiring an habit of labour, the making it less troublesome, the procuring a steadiness of mind, and conquering our aversions to application and a sedentary life, or whatever else seems to lay a restraint upon us, it would still be of very great advantage. In reality it draws us off from idleness, play, and debauchery, and usefully fills up the vacant hours, which hang so heavy on many peoples hands, and renders that leisure very agreeable, <sup>f</sup> which without the assistance of literature is a kind of death, and in a manner the grave of a man, whilst he is alive. It enables us to pass a right judgment upon other men's labours,

<sup>f</sup> Otium sine literis mors est, & hominis vivi sepultura.  
*Senec. Epist. 82.*

to enter into society with men of understanding, to keep the best company, to have a share in the discourses of the most learned, to furnish out matter for conversation, without which we must be silent, to render it more agreeable by intermixing facts with reflections, and setting off the one by the other.

'Tis true indeed, that frequently we have nothing to do either with the Greek or Roman history, philosophy, or mathematicks, in our common conversation, business, or even the publick discourses we have to make. But then, the study of these sciences, if well digested, gives a regular way of thinking, adds a solidity and exactness, and a grace too, which the learned do easily perceive.

But it is time to pass to the next advantage to be drawn from study, and the second object which masters should have in view in the instruction of youth; and this is the conduct of their manners, so as to make them honest men.

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## The second Object of Instruction:

### *The Care of forming the Manners.*

IF there were no other views in instruction than the making a man learned; if it was confined to his being skilful, eloquent, and fit for business; and if, in improving the understanding, it neglected to direct the heart; it would by no means come up to what might reasonably be ex-

<sup>2</sup> Ipsa multarum artium scientia etiam aliud agentes nos ornat, atque, ubi minimè cre-

das, eminet & excellit. *Dialog. de Orat. cap. 32.*

pected,

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pected, nor would it lead us to one of the principal ends, for which we came into the world. How little soever we examine the nature of man, his inclinations, and his end, 'tis easy to discern, that he is not made only for himself, but for society. Providence has appointed him a station; he is the member of a body, whose advantage he must strive to procure; and as in a concert of musick, he must qualify himself to perform his part, that the harmony may be perfect.

But amongst the infinite variety of occupations which entertain and engage mankind, the employments which the state is most concerned to see well-filled, are such as require the brightest talents, and the most advanced degrees of knowledge. Other arts and professions may be neglected to a certain point, and the state be not remarkably the worse for it. But the case is otherwise with employments which require wisdom and conduct, as they give the movement to the whole body of the state, and having a greater share of authority more directly influence the success of the government, and the happiness of the publick.

Now it is virtue alone which enables a man to discharge the offices of the state with credit. It is the good dispositions of the heart that distinguish him from the rest of mankind, and by constituting his real merit make him also a fit instrument for procuring the well-being of the society. It is virtue which gives him the taste of true and solid glory, inspires him with love for his country, and motives to serve it well, which teaches him to prefer always the publick good to his own private interest, to think nothing necessary but his duty, nothing valuable but uprightness and equity,



equity, nothing comfortable but the testimony of his own conscience and the approbation of good men, nor any thing shameful but what is vicious. It is virtue which makes him disinterested, and secures his liberty; which raises him above flattery, reproach, menaces, and misfortunes; which prevents his giving way to injustice, however mighty and formidable it may be; and which habituates him in all his proceedings to have a view to the lasting and incorruptible judgment of posterity, and never to prefer before it the faint glimmerings of a false glory, which will vanish like smoke at the end of his days.

These then are the ends which good masters propose in the education of youth. They set but a small value upon the sciences, unless they conduct to virtue. They look upon an immense erudition as inconsiderable, if unattended with probity. It is the honest man they prefer to the learned; and by laying before their scholars the most beautiful passages of antiquity, they strive less to enlarge their capacity than to make them virtuous, good children, good fathers, good friends, and good citizens.

Without this in reality of what great significance would their studies be, which, according to the expression of a wise Pagan, might serve indeed to feed their ostentation, but would prove incapable of correcting their faults? <sup>h</sup> *Ex studiorum liberalium vana ostentatione, & nihil sanantibus literis.* Would they be useful in removing their prejudices, or governing their passions? Would they make them more courageous, just, or liberal? <sup>i</sup> *Cujus ista errores minuent? Cujus cupiditates prement? Quem fortio-rem, quem justio-rem, quem liberaliorem facient?*

<sup>h</sup> Senec. Epist. 59.

<sup>i</sup> Id. de brev. vitæ, cap. 14.

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Seneca borrowed this solid notion from Plato's philosophy, who in several parts of his writings lays down this great principle, that the end of the education and instruction of youth, as of the government of people, is to make them better ; and that whoever departs from this rule, how meritorious soever he may otherwise appear to be, in reality does not deserve either the esteem or approbation of the publick. <sup>k</sup> This judgment that great philosopher gave of one of the most illustrious citizens of Athens, who had long governed the republick with a prodigious reputation ; who had filled the town with temples, theatres, statues, and publick buildings, beautified it with most famous monuments, and set it off with ornaments of gold ; who had drawn thither whatever was curious in sculpture, painting, and architecture, and had fixed in his works the model and rule of taste for all posterity. But says Plato, can they name one single man, citizen or foreigner, bond or free, beginning with his own children, whom Pericles made wiser or better by all his care? He very judiciously observes, that his conduct on the contrary had caused the Athenians to degenerate from the virtues of their ancestors, and had rendered them idle, effeminate, babblers, busy-bodies, fond of extravagant expences, and admirers of vanity and superfluity. From whence he concludes, that it was wrong to cry up so exceedingly his administration, since he deserved no more than a groom, who undertaking the care of a very fine horse, had taught him only to stumble and kick, to be hard-mouthed, skittish, and vicious.

'Tis easy to apply this principle to the study of literature and the sciences. It teaches us not to neglect them, but to draw all the advantages

<sup>k</sup> Plato in Gorgia.

from

from them that may be expected ; to look upon them, not as our end, but as means to conduct us to it. <sup>l</sup> Virtue is not their immediate object, but they prepare us for it, and bear the same relation to it, as the first rudiments of grammar bear to the arts and sciences, that is, they are very useful instruments, if we know how to make a good use of them.

Now the use we ought to make of them is, by a proper application of the maxims, examples, and remarkable stories to be met with in the reading of authors, to inspire young persons with the love of virtue, and detestation of vice.

Ever since the fall there is discernable in the heart of man an unhappy disposition to ill, which will soon eradicate in children the few good inclinations that are left them, unless parents and masters be continually upon their guard to encourage and strengthen those faint but precious remains of our first innocence, and pluck up with indefatigable care the thorns and briars which are continually shooting up in so bad a soil.

This natural inclination to ill takes frequently a deeper root in young people from every thing about them. <sup>m</sup> How few parents are there, who are sufficiently cautious and circumspect of what they do in presence of their children, or who are willing to restrain themselves from all discourse, which may instil false notions into them? Have they not continually the commendations of such

<sup>l</sup> Quare ergo liberalibus studiis filios erudimus? Non quia virtutem dare possunt, sed quia animum ad accipiendam virtutem præparant. Quemadmodum prima illa, ut antiqui vocabant, literatura, per quam pueris elementa tradun-

tur, non docet liberales artes, sed mox præcipiendis locum parat: sic liberales artes non perducunt animum ad virtutem, sed expediunt. *Senec. Epist. 88.*

<sup>m</sup> Maxima debetur puero reverentia. *Juvenal.*

persons



persons in their ears, as have got great estates, have large attendance, good tables, fine houses, and sumptuous furniture? and does not all this amount to a publick approbation, <sup>n</sup> and a voice far more dangerous than that of the Syrens in the fable, which after all was heard no farther than the neighbourhood of the rock they dwelt in, whereas this reaches to every town, and almost into every house. <sup>o</sup> Nothing is said before children without effect. One word of esteem or admiration of riches fallen from the father is enough to create a passion for them in the son, which shall grow up with his years, and perhaps be never extinguished.

<sup>p</sup> To all these deluding enchantments it is therefore necessary that we oppose a voice, which shall make itself heard amidst the confused cries of dangerous opinions, and disperse all these false prejudices. Youth have need (if I may use the expression) of a faithful and constant monitor, an advocate who shall plead with them the cause of truth, honesty, and right reason, who shall point out to them the mistakes that prevail in most of the discourses and conversations of mankind, and lay before them certain rules, whereby to discern them.

<sup>n</sup> Illa vox, quæ timebatur, erat blanda, non tamen publica: at hæc, quæ timenda est, non ex uno scopulo, sed ex omni terrarum parte circumsonat. *Senec. Epist. 31.*

<sup>o</sup> Nulla ad aures nostras vox impunè perfertur. *Epist. 94.*

Admirationem nobis parentes auri argentique fecerunt: & teneris infusa cupiditas altius sedit, crevitque

nobiscum. *Epist. 115.*

<sup>p</sup> Sit ergo aliquis custos, & aurem subinde pervellat, abigatque rumores, & reclamet populis laudantibus. . . . Necessarium est admoneri, & habere aliquem advocatum bonæ mentis, æque tanto fremitu falsorum, unam denique audire vocem. . . quæ tantis clamoribus ambiciosus exfurdato salutaria infusurret. *Epist. 34.*

But

But who must this monitor be? The master who has the care of their education? And shall he make set lessons on purpose to instruct them upon this head? At the very name of lessons they take the alarm, keep themselves upon their guard, and shut their ears to all he can say, as tho' he were laying traps to ensnare them.

We must therefore give them masters who can lye under no suspicion, or distrust. ¶ To heal or preserve them from the contagion of the present age, we must carry them back into other countries and times, and oppose the opinions and examples of the great men of antiquity, whom the authors they have in their hands speak of, to the false principles and ill examples, which carry away the greatest part of mankind. They will readily give ear to lectures, that are made by a Camillus, a Scipio, or a Cyrus; and such instructions, concealed and in a manner disguised under the name of stories, shall make a deeper impression upon them, as they seem less designed, and thrown before them by pure chance.

The taste of real glory and real greatness, is more and more lost amongst us every day. ¶ New-raised families, intoxicated with their sudden increase of fortune, and whose extravagant expences are insufficient to exhaust the immense treasures they have heaped up, lead us to look upon nothing as truly great and valuable but wealth, and that in abundance; so that not only poverty, but a moderate income, is considered as an insupportable shame, and all merit and ho-

¶ Si velis vitiis exui, longè à vitiorum exemplis recedendum est. . . Ad meliores transi. Cum Catonibus vive, cum Lælio, &c. *Senec. Epist.* 104.

¶ Homines novi. . . omnibus modis pecuniam trahunt, vexant: tamen summa luidine divitias suas vincere nequeunt. *Sallust. Catil. cap.* 20.

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nour are made to consist in the magnificence of buildings, furniture, equipage and tables.

How different from this bad taste are the instances we meet with in antient history? We there see dictators and consuls brought from the plough. How low in appearance? <sup>f</sup> Yet those hands grown hard by labouring in the field, supported the tottering state, and saved the commonwealth. <sup>e</sup> Far from taking pains to grow rich, they refused the gold that was offered them, and found it more agreeable to command over those who had it, than to possess it themselves. Many of their greatest men, as Aristides among the Greeks, who had the management of the publick treasures of Greece for several years; Valerius Publicola, Menenius Agrippa, and many others among the Romans, did not leave wherewithal to bury them when they died; in such honour was poverty among them, and so despised were riches. <sup>v</sup> We see a venerable old man, distinguished by several triumphs, feeding in a chimney-corner upon the garden-stuff his own hands had planted and gathered. <sup>w</sup> They had no great skill in setting out entertainments, but in return they knew how to conquer their enemies in war, and to govern their citizens in peace. <sup>x</sup> Magni-

<sup>f</sup> Sed illæ rustico opere attritæ manus salutem publicam stabilierunt. *Val. Max. lib. 4. cap. 4.*

<sup>e</sup> Curio ad focum sedenti magnum auri pondus Samnites cum attulissent, repudiati ab eo sunt. Non enim aurum habere, præclarum sibi videri dixit, sed iis qui haberent aurum imperare. *Cic. de senect. n. 55.*

<sup>v</sup> Fabricius ad focum cœ-

nat illas ipsas radices, quas in agro repurgando triumphalis senex vult. *Senec. de Provid. cap. 3.*

<sup>w</sup> Parum scitè convivium exorno. . . At illa multo optuma reipublicæ doctus sum, hostes ferire, &c. *Sallust. Jugurt. cap. 85.*

<sup>x</sup> In suppliciis deorum magnifici, domi parci. *Catil. cap. 85.*

ficient



ificent in their publick buildings, and declared enemies of luxury in private persons, they contented themselves with moderate houses, which they adorned with the spoils of their enemies, and not of their countrymen.

Augustus, who had raised the Roman Empire to an higher pitch of grandeur than ever it had arrived at before, and who, upon sight of the pompous buildings he made in Rome,<sup>y</sup> could vain-gloriously but truly boast, that he should have a city all marble, which he had found all brick : This Augustus, during a long reign of more than forty years, departed not one tittle from the antient simplicity of his ancestors. <sup>z</sup> His palaces, whether in town or country, were exceeding plain ; and his constant furniture was such, as the luxury of private persons would soon after have been ashamed of. He lay always in the same apartment, without changing it as others did according to the seasons ; and his cloaths were seldom any other, than such as the empress Livia, or his sister Octavia, had spun for him.

Passages of this nature make an impression upon young people, and indeed upon every one beside. They lead us to the reflections which Seneca says he made upon seeing very ordinary baths in the country-house of Scipio Africanus, whereas in his time they had carried the magnificence of them to an almost incredible excess.

'Tis a great pleasure, <sup>a</sup> says he, to me to compare

C 2

<sup>y</sup> Urbem excoluit adeo, ut jure sit gloriatus, marmoream se relinquere, quam lateritiam accepisset. *Sueton. in Aug. cap. 28.*

<sup>z</sup> Habitabat ædibus neque laxitate, neque cultu conspicuis. *Ib. cap. 72.*

Instrumenti ejus & suppellectilis parcimonia apparet etiam nunc, residuis lectis atque mensis, quorum pleraque vix privatae elegantiae sint. *Ib. cap. 73.*

<sup>a</sup> Magna me voluptas sub-

it

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pare Scipio's manners with ours. That great man, the terror of Carthage, and honour of Rome, after manuring his field with his own hands, could wash himself in an obscure corner, lye under a small roof, and be content to have his rooms floored with a sorry pavement. But who now could be satisfied to live as he did? There is no man but looks upon himself as poor and fordid, if his riches and magnificence do not extend themselves even to his baths.

<sup>b</sup> How glorious is it, says he at another time, to see a man who had passed thro' the command of armies, the government of provinces, the honours of a triumph, and the most honourable office of magistracy in Rome; and what is still greater, to see Cato upon a single horse, without any other attendance, and his baggage behind him? Can any lecture in philosophy be more useful than such reflections?

How weighty are those admirable words of the same Scipio we have been speaking of, when he tells Massinissa, that continence is the virtue he most valued himself upon, and that young men have less to fear from an army of enemies, than from the pleasures which surround them on all sides; and that whoever was able to lay a re-

it contemplatem mores Scipionis ac nostros. In hoc angulo ille Carthaginis horror, cui Roma debet quod tantum semel capta est, abluabat corpus laboribus rusticis fessum: exercebat enim opere se, terramque, (ut mos fuit priscis) ipse subigebat. Sub hoc ille tecto tam fordido stetit: hoc illum tam vile pavementum sustinuit. At nunc quis est, qui sic lavari sustineat? Pau-

per sibi videtur ac fordidus, nisi parietes magnis & pretiosis orbibus refulserint. *Sen. Epist.* 86.

<sup>b</sup> O quantum erat seculi decus, imperatorem triumphalem, censorium, & (quod super omnia hæc est) Catonem, uno caballo esse contentum, & ne toto quidem! Partem enim sarcinæ, ab utroque latere dependentes, occupabant. *Sen. Epist.* 87.

straint

straint upon his inclinations, and subject them to reason, had gained a more glorious victory, than they had lately obtained over Syphax. *Non est, non (mihi crede) tantum ab hostibus armatis ætati nostræ periculum, quantum ab circumfuis undique voluptatibus. Qui eas sua temperantia frænavit ac domuit, næ multo majus decus majoremque victoriam sibi peperit, quàm nos Syphace victo habemus* <sup>c</sup>.

He had a right to talk thus after the example of wisdom he had given some years before, with reference to a young and beautiful Princess, who was brought him among the prisoners of war. Upon information that she was promised in marriage to a young nobleman of the country, he caused her to be guarded with as much care and caution, as tho' she were in her mother's house. And as soon as her lover was come up, he gave her back into his hands, with a discourse full of that greatness and noble Roman spirit, which is now scarce any where to be met with but in books; and to compleat the glorious action, he added to the Princess's portion the ransom which her father and mother had brought to redeem their daughter. This instance is the more extraordinary, <sup>d</sup> as Scipio was then young, under no matrimonial tye, and flushed with conquest. And this piece of generosity gained him the inclinations of all Spain; <sup>e</sup> they looked upon him as a Deity come down from heaven in human shape; and thus

<sup>c</sup> Tit. Liv. lib. 30. n. 14.

<sup>d</sup> Eximie formæ virginem... accersitis parentibus & sponso inviolatam tradidit, & juvenis, & cœlebs, & victor. *Val. Max. lib. 4. cap. 3.*

<sup>e</sup> Venisse diis simillimum juvenem, vincentem omnia, cum armis, tum benignitate ac beneficiis. *Tit. Liv. lib. 26. n. 50.*



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he easily made himself master over them, and more by his kindness and generosity, than the force of his arms. Struck with admiration and astonishment, they caused this action to be engraved upon a <sup>f</sup> silver buckler, and presented it to Scipio; a present far more valuable and glorious, than all treasures and triumphs whatsoever.

By instances like these young people are taught to have a sense of what is excellent, to have a taste for virtue, and to place their esteem and admiration only upon real merit; they learn hence to pass a right judgment upon mankind, not from what they outwardly appear to be, but from what they really are; to overcome popular prejudices, and not be led away by the empty shew of glittering actions, which often have no real greatness or solidity at the bottom.

They learn hence to prefer acts of bounty and liberality to such as more frequently carry away the eyes and admiration of mankind. And thus they will no less esteem the second Scipio Africanus for giving up all his estate to his elder brother, upon being adopted into a wealthy family, than for his conquest of Carthage and Numantia.

They may here find it insinuated, that a service generously paid to a friend in distress has the advantage of the most glorious victories. 'Tis the beautiful reflection of Cicero in one of his orations. The passage is extremely eloquent,

<sup>f</sup> M. Massieux, in his dissertation upon votive bucklers, takes notice that Scipio upon his return to Rome carried his buckler along with him, and that in passing the Rhone it was lost with part

of his baggage. It lay in the river till the year 1656. when it was drawn out by some fishermen. It is now in the King of France's cabinet.

and

and deserves to have the whole art of it discovered, and all its beauties pointed out to the young readers; but they should certainly be taught to dwell upon the excellent principle that closes it. Cicero lays open on the one side the military virtues of Cæsar, which he displays in their fullest light, by representing him not only as superior to his enemies, but as conqueror of the seasons; on the other he describes the generous protection he granted to an old friend, who was fallen into disgrace, and reduced to want thro' an unforeseen misfortune; and upon weighing these different qualities in the balance of truth, he pronounces in favour of the latter.

¶ Multus equidem C. Cæsaris virtutes magnas incredibileque cognovi. Sed sunt cæteræ majoribus quasi theatris propositæ, & pene populares: castris locum capere, exercitum instruere, expugnare urbes, aciem hostium profligare; hanc vim frigorum, hyememque, quam nos vix hujus urbis tectis sustinemus, excipere; his ipsis diebus hostem persequi, tum, cum etiam feræ latibulis se tegant, atque omnia bella jure gentium conquiescant: sunt ea quidem magna, quis negat? Sed magnis excitata sunt præmiis ad memoriam hominum sempiternam. Quo minus admirandum est eum facere illa, qui immortalitatem concupiverit. Hæc mirabilis laus est, quæ non poetarum carminibus, non annalium monumentis celebratur, sed prudentium judicio extendi-

tur: Equitem Romanum, veterum amicum suum, studiosum, amantem, observantem sui, non libidine, non turpibus impensis cupiditatum atque jacturis, sed experientia patrimonii amplificandi, labentem excepit, corruere non sivit, fulsit & sustinuit re, fortuna, fide, hodieque sustinet; nec amicum prudentem corruere patitur; nec illius animi aciem perstringit splendor sui nominis, nec mentis quasi luminibus officit altitudo fortunæ & gloriæ. Sint sane illa magna, quæ revera magna sunt. De judicio animi mei, ut volet, quisque sentiat. Ego enim hanc in tantis opibus, tanta fortuna, liberalitatem in suos, memoriam amicitiae, reliquias omnibus virtutibus antepono. *Pro Rabir. Post. n. 42, 43, 44.*

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“ This, says he, was an action truly great, and  
 “ worthy our admiration. Let people pass what  
 “ censure they please upon my judgment, but  
 “ in my opinion, Cæsar’s regard for the mis-  
 “ fortunes of an old friend, when raised to so  
 “ high a station, and possessed of so large a  
 “ fortune, ought to be preferred to all his other  
 “ virtues.”

I shall conclude these remarks with a Passage in history very proper to instruct young gentlemen. Eurypides the Lacedæmonian, generalissimo of the Greek allies on board the fleet, which was sent against the Persians, not bearing that Themistocles, the chief of the Athenians, who was but a youth, should so stiffly oppose his opinion, lifted up his cane in a passion, and threatened to strike him. What would our young officers have done upon such an occasion? Themistocles, without any concern, *strike and welcome*, says he, *if you will but hear me.* Πάλαξον μὲν, ἀκρόον δέ. Eurypides surprized at his coolness did indeed hear him, and following the advice of the young Athenian, gave battle in the Streights of Salamis, and obtained that famous victory, which saved Greece, and acquired Themistocles immortal glory.

An understanding master knows how to make an advantage of such an occasion, and will not fail to observe to his scholars, that neither amongst Greeks or Romans, those conquerors of so many nations, and who certainly were very good judges of a point of honour, and thoroughly understood wherein true glory consisted, was there so much as one single instance of a private duel in the course of so many ages. This barbarous custom of cutting one another’s throats, and expiating a pretended injury in the blood of one’s dearest  
 Friends,



friends, this barbarous custom, I say, which now-a-days is called nobleness and greatness of soul, was unknown to those famous conquerors. "They reserved, says Sallust, their hatred and "resentment for their enemies, and contended "only for glory and virtue with their own "countrymen." *Jurgia, discordias, simultates cum hostibus exercebant: cives cum civibus de virtute pugnabant.*

<sup>h</sup> 'Tis justly observed, that nothing is more apt to inspire sentiments of virtue, and to divert from vice, than the conversation of men of worth, as it makes an impression by degrees, and sinks deep into the heart. The seeing and hearing them often will serve instead of precepts, and their very presence, tho' they say nothing, shall speak and instruct. And this advantage is chiefly to be drawn from the reading of authors. It forms a kind of relation betwixt us and the greatest men of antiquity. We converse with them; we travel with them; we live with them; we hear them discourse, and are witnesses of their actions; we enter insensibly into their principles and opinions; and we derive from them that noble greatness of soul, that disinterestedness, that hatred of injustice, and that love for the publick good, which make so bright a figure in every part of their lives.

When I talk thus, it is not that I think moral reflections should be largely insisted on. If

<sup>h</sup> Nulla res magis animis honesta induit, dubiosque & in pravam inclinabiles revocat ad rectum, quam bonorum virorum conversatio. Paulatim enim descendit in pectora; & vim præceptorum

obtinere frequenter audiri, aspici frequenter. Occursus meherculè ipse sapientum juvat; & est aliquid quod ex magno viro vel tacente proficias. *Sen. Epist. 94:*

## 26 *The second Object of Instruction,*

we would make an impression, our precepts should be short and lively, and pointed as a needle. 'Tis the surest way to give them entrance into the mind, and fix them there. *Non multis opus est, sed efficacibus. Facilius intrans, sed & hærent,* says Seneca; and he adds a very proper comparison to the subject. <sup>i</sup> 'Tis with these reflections, says he, as with seed, which is small in itself, but if cast into a well-prepared soil, unfolds by degrees, till at last it insensibly grows to a prodigious increase. Thus the precepts we speak of are oft but a word, or a short reflection, but this word and reflection, which in a moment shall seem lost and gone, will produce their effect in due time.

We must not therefore expect an immediate good effect, and much less a general one. It suffices if a small number profit by it, and the republick will be much the better for it. <sup>k</sup> 'Tis Cicero's reflection upon a like occasion, having just before observed, that the good education of youth was the best service that could be done

<sup>i</sup> *Seminis modo spargenda sunt: quod quamvis sit exiguum, cum occupavit idoneum locum, vires suas explicat, & ex minimo in maximos auctus diffunditur. Idem facit oratio. Non latè patet, si aspicias: in opere crescit. Pauca sunt, quæ dicuntur; sed si illa animus bene exceperit, convalescunt & exsurgunt. Eadem est, inquam, præceptorum conditio, quæ seminum. Multum efficiunt, etsi angusta sunt: tantum, ut dixi, idonea mens rapiat illa, & in se trahat.*

*Sen. Epist. 38.*

<sup>k</sup> *Quod munus reipublicæ afferre majus meliusve possumus, quam si docemus atque erudimus juventutem, his præsertim moribus atque temporibus, quibus ita prolapsa est, ut omnium opibus refrænando atque coercenda sit. Nec vero id effici posse confido, quod ne postulandum quidem est, ut omnes adolescentes se ad studia convertant. Pauci utinam! quorum tamen in republica latè patere poterit industria. Cic. de Divin. l. 2. n. 4, 5.*

to the state, especially at a time of such boundless licentiousness, that all possible measures should be taken to restrain it.

## The third Object of Instruction.

### *The Study of Religion.*

**W**HAT we have lately observed of the care which masters ought to take in laying before their scholars the principles and examples of virtue to be found in authors, reaches no farther than the training up of youth to honesty and probity, to the making them good citizens, and good magistrates. 'Tis indeed a great deal, and whoever is so happy as to succeed in it, does a considerable service to the publick. But were he to stop here, he would have cause to fear the reproach we read in the gospel, <sup>1</sup> *What do ye more than others? Do not even the heathens so?*

The heathens indeed have carried this matter to such a degree of nicety, as might make us ashamed. I shall here mention a few passages of Quintilian, one of the masters of paganism, and at the same time a person of great abilities, and great probity.

In the excellent treatise of rhetorick he has left us, <sup>m</sup> he lays it down as a rule in forming a perfect orator, that none but a good man can

<sup>1</sup> Mat. v. 47.

<sup>m</sup> Oratorem instituiamus illum perfectum, qui esse nisi vir bonus non potest; ideo-

que non dicendi modo eximiam in eo facultatem, sed omnes animi virtutis exigimus. *Qu. in Proem. lib. 1.*  
be



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be so; and consequently he looks upon it as a necessary qualification, that he should not only be able to speak well, but withal be possessed of all the moral virtues.

The precautions he takes for the education of a person designed for so noble an employment are astonishing. <sup>n</sup> He extends his care to the cradle, and well knowing how deep the first impressions generally are, especially towards ill, he requires that in the choice of all around him, nurses, servants, and children of the same age, a principal regard should be paid to good morals.

° He looks upon the blind indolence of parents towards their children, and their neglect to preserve in them the valuable treasure of modesty, as the original of all disorders; <sup>p</sup> and inveighs severely against that indulgent education, which is called indeed kind and tender, but serves only to enervate at once both the body and mind. <sup>q</sup> He particularly recommends the throwing all ill discourse and bad examples at a distance, lest children should be infected with them, before they are sensible of their danger, and the habit of vice become a second nature in them.

<sup>n</sup> Et morum quidem in his haud dubie prior ratio est... Natura tenacissimi fumus eorum, quæ rudibus annis percipimus... Et hæc ipsa magis pertinaciter hærent, quæ deteriora sunt. *Lib. 1. c. 7.*

° Cæca ac sopita parentum socordia... Negligentia formandi custodiendique in ætate prima pudoris. *Ibid. cap. 3.*

<sup>p</sup> Utinam liberorum nostrorum mores non ipsi perderemus!-- Mollis illa educatio, quam indulgentiam vocamus, nervos omnes & mentis & corporis frangit. *Ibid.*

<sup>q</sup> Omne convivium obscenis canticis strepit, pudenda spectantur. Fit ex his consuetudo, deinde natura. Discunt hæc miseri, antequam sciant vitia esse. *Ibid.*

He

• He advises carefully to restrain the first sallies of the passions, and to make every thing subservient to the instilling of morality; that the copies set them by their writing-masters should contain some useful sentences or maxims for the conduct of life; and that they should also be taught the sayings of great men by way of diversion.

But in the choice of a preceptor or a tutor he is extremely rigid. The most virtuous man is scarce enough for him, and the most exact discipline too little. • *Et præceptorem eligere sanctissimum quemque (cujus rei præcipua prudentibus cura est) & disciplinam quæ maximè severa fuerit, licet.* And the reason he gives for it is admirable. It is, says he, that the wisdom of the master may preserve their innocence in their tender years, and when afterwards they shall become less easy to be governed, his gravity by commanding their respect may retain them in their duty. • *Ut & teneriores annos ab injuria sanctitas docentis custodiat, & ferociores à licentia gravitas deterreat.*

One of the most beautiful and most noted passages in Quintilian, is where he handles the famous question, which is most profitable, a private or a publick education. He determines in favour of the latter, and gives several reasons for it, which appear to be very convincing.

• Protinus ne quid cupide, ne quid improbe, ne quid impotenter faciat monendus est puer. *Lib. 1. cap. 4.*

• Ii quoque versus, qui ad imitationem scribendi proponuntur, non otiosas velim sententias habeant, sed honestum aliquid monentes. Prosequi-

tur hæc memoria in senectutem, & impressa animo rudis, usque ad mores proficiet. . . . Etiam dicta clarorum virorum ediscere inter lulum licet.

*Lib. 1. cap. 2.*

• *Lib. 1. cap. 3.*

• *Lib. 2. cap. 2.*

But

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† But he declares from the beginning, that if publick schools were at all prejudicial to morality, how useful soever they might be for instruction in the sciences, there could be no dispute, but virtue was infinitely preferable to eloquence.

When he comes to speak of reading, \* he says it should be managed with precaution, lest young people in an age, that is susceptible of deep impressions, should learn not only what is unelegant, but vicious and dishonest. \* With this view he absolutely forbids the reading of any thing lewd or licentious; he allows of comedies only at a time when the morals are secure; and recommends the choice not of authors alone, but of passages to be picked out of their works. “ For my part, says he, I own there are certain places in Horace, which I would not explain.” *Horatium in quibusdam nolim interpretari.*

Besides the precepts and examples of virtue which reading will furnish, he thinks it expedient, that the preceptor should every day artfully introduce into his explications, some maxim, or principle, that may be of use in the conduct of life; *plurimus ei de honesto ac bono sit sermo*; † as what is delivered by the master’s

† Si studiis quidem scholas prodesse, moribus autem nocere constaret, potior mihi ratio vivendi honestè, quàm vel optimè dicendi, videretur. *Lib. 1. cap. 3.*

\* Cætera admonitione magna egent; imprimis, ut teneræ mentes, tracturæque altius quicquid rudibus & omnium ignaris infederit, non

modo quæ diferta, sed vel magis quæ honesta sunt, dicant. *Lib. 1. cap. 14.*

\* Amoveantur, si fieri potest; si minus, certe ad firmitus ætatis robur reserventur. . . . cum mores in tuto fuerint. . . . In his non auctores modo, sed etiam partes operis elegeris. *Ibid.*

† Licet enim fatis exemptæ  
tongue,



tongue, whom good scholars never fail both to love and reverence, makes a much greater impression than what is barely read. Quintilian explains himself thus in his directions how to correct compositions, but the observation holds still stronger with respect to morals.

Now can this point be carried to a greater degree of exactness? or does it seem possible for christian masters to go beyond it? Do all of them proceed so far? And yet 'tis certain, if their righteousness, if their scrupulosity in this matter, does not exceed that of the heathen, *they shall in no wise enter into the kingdom of heaven.*

Thus after they have laboured to instil principles of honesty and probity into youth, there is something still more essential and important left behind, which is to make them Christians.

The first qualities are valuable in themselves, but piety is in a manner the soul of them, and infinitely raises their worth. And tho' this afterwards through the violence of passions should chance to be neglected, 'tis an advantage to have the moral virtues remain; and it would be very happy, if persons in place, and appointed to preside over others, would always keep up to a Roman probity. For which reason we cannot be too diligent in planting this good seed in the minds of young persons, and pressing these principles upon them.

But religion should be the thing we aim at by all pains, and the end of all our instructions. Tho' it be not constantly in our mouths,

plorum ad imitandum ex toris, quem discipuli, si molectione suppeditet, tamen vido recte sunt instituti, & a-  
va illa, ut dicitur, vox alit, mant, & verentur. *Lib. 2.*  
pleniùs, præcipueque præcep- *cap. 2.*

### 32 *The third Object of Instruction,*

it should be always in our minds, and never out of sight. Whoever takes but a slight view of the old statutes of the university, with respect to masters and scholars; of the different prayers and solemnities prescribed for imploring the divine assistance; of the publick processions appointed for every season of the year; of the days fixed for the interruption of their publick studies, that they may have time allowed more duly to prepare for the celebration of the great feasts, and the receiving the sacraments; may easily discern that the intention of their pious mother is to consecrate and sanctify the studies of youth by religion, and that she would not carry them so long in her bosom, but with a view to regenerate them to Jesus Christ. *Filioli mei, quos iterum parturio, donec formetur Christus in vobis.*

'Tis with this design she has ordered, that in every class, besides their other exercises of piety, the scholars should daily repeat certain sentences taken from the holy scripture, and especially from the New Testament, that their other studies might be in a manner seasoned by this divine salt. *Quibus si addatur quotidiana scripturæ sacrae quantulacunque mentio, hoc velut divino sale reliqua puerorum studia condientur.* She consents, they should derive a beauty and elegance of thought and expression from Pagan writers, those precious vessels they have a right to borrow of the Ægyptians. But she fears lest the wine of error should be given to young persons to drink out of such empoisoned cups, according to St. Augustine's complaint, unless the voice of Jesus Christ, the sole master of mankind, was to make itself heard amidst the many expressions of the heathen authors, that  
are

are continually used in the schools. *Petamur sane a profanis auctoribus sermonis elegantiam, & ab iis verborum optimam suppellectilem mutuemur. Sunt illa quasi pretiosa vasa, quæ ab Ægyptiis furari sine piaculo licet. Sed absit ut in iis (quemadmodum olim Augustinus de suis magistris conquirebatur) incautis adolescentibus vinum erroris ab ebriis doctoribus propinetur. Qui autem poterimus id vitare periculi, nisi tot profanis ethnicorum hominum vocibus inferatur divina vox, christianiſque ſcholis, ut decet, quotidie interſit, imò præſideat, unus hominum magiſter Chriſtus?* She looks upon this pious exerciſe as a ſafe preſervative, and an effectual antidote, to guard and ſtrengthen young perſons upon their going abroad into the world againſt the allurements of pleaſure, the falſe principles of a corrupted age, and the contagion of ill example. *Scilicet ætas illa ſimplex, docilis, innocens, plena candoris & modeſtiæ, necdum imbuta pravis artibus, accipiendo Chriſti evangelio maxime idonea eſt. Sed, prohi dolor! brevi illam morum caſtitatem inficiet humanarum opinio- num labes, ſeculi contagio, conſuetudiniſque imperioſa lex: brevi omnia trahens ad ſe blandis cupiditatum lenociniis voluptas tenerum puerilis innocentie florem ſubvertet, niſi contra dulce illud venenum adoleſcentium mentes ſeveris Chriſti præceptis tanquam cæleſti antidoto muniantur.*

The parliament, whoſe buſineſs it is to ſee that the ſtatutes of the univerſity be well obſerved, in a general injunction given to one of the colleges, enjoins the principal to take care, <sup>2</sup> that the ſcholars paſs no day without getting by heart ſome ſmall portion of the holy ſcripture, according to the direction of the ſtatutes belonging to the faculty of arts.

<sup>2</sup> Arret of the 27th of June, 1703.

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### 34 *The third Object of Instruction,*

The short reflections the professor makes upon the sentence they are to learn, joined to the instruction which is regularly made in each class upon every Saturday, are sufficient to give young persons a reasonable tincture of the doctrines of Christianity. And if they will not learn it at that age, when can it be expected from them? For usually the time that follows is spent in a vain amusement in trifles and pleasures, or else employed in business.

The principles drawn from the reading of scripture will be of use, as an ingenious writer of the present age has well observed, to correct abundance of things which occur in the works of profane authors, “and have been inserted “there by the spirit of the devil with a view “to deceive mankind by a false entertainment, “which renders vice agreeable to us, from its “being represented with a turn of wit.”

By this light we may be able to discover in the heathen writings both those valuable sparks of truth which diffuse a brightness around them in relation to the being of a God, and the worship that is due to him, and the gross errors which superstition has blended with them. For nothing but divine revelation can serve us for a guide to conduct us safely thro’ such a mixture of light and darkness. And without it what have the people most esteemed for their understanding and knowledge been, but a blind and senseless generation, a foolish people, without wisdom? ’Tis the idea the scripture gives us of them in several places. The Greeks and Romans were civilized nations, polite, and abounding with persons well-skilled in arts and sciences. They had their orators, philosophers, and states-

\* M. Nicole.

men ;

men ; and several among them were lawgivers, interpreters of laws, and ministers of justice. And yet amongst so many persons, who seemed to have understanding in the eyes of men, God could discover none but fools and children. *Dominus de cælo prospexit super filios hominum, ut videat si est intelligens... Non est usque ad unum.*

Ask the sages of these nations what it is they adore ; what it is they hope for from the worship they pay to their deities ; what they are themselves, or what they hereafter shall be ; what is the source and rule of duties ; what the origin of the magistrate's authority ; and what the end of republicks : You will be surprized to see what very infants they are with reference to these important questions, differing little from bees and ants, who live in common-wealths, and observe certain laws, without knowing what it is they do.

They have discovered indeed some faint glimmerings of the consequences of original sin, but without being able to point out the spring and principle of it. The miseries of a man coming into the world cannot possibly be described in more lively colours, than Pliny has done it in the beautiful preface to his seventh book. He represents the proud animal, destined (as he says) to command over the universe, as bereaved of all power to help himself, covered over with tears, and full of grief, lying in a cradle bound hand and foot, the unhappy scorn of nature, who seems to have used him as a stepmother rather than a parent, entering upon a sorrowful life of punishment, without any other offence, than that of being born. *Jacet manibus pedibusque devinctus, flens, animal cæteris imperaturum, & à suppliciis vitam auspicatur,*

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*unam tantum ob culpam, quia natum est.* All the conclusion Pliny draws from this condition is, that 'tis astonishing man should be proud, who took his rise from so low a beginning. *Heu dementiam ab iis initiis existimantium ad superbiam se genitos!*

Cicero in a book we have lost, except some few valuable fragments preserved by St. Augustine, had before Pliny drawn a resembling description of the state of man, except that he there adds certain particulars which more directly express the consequences of original sin, as pointing out the natural corruption of the soul, and the base and servile subjection of mankind to all sorts of passions, and their unhappy inclination to irregularity and vice; and yet so as that some few rays of light and unextinguished sparks of reason may still be discerned in them. <sup>b</sup> *In libro tertio de republica Tullius hominem dicit, non ut à matre, sed ut à novercâ naturâ editum in vitam, corpore nudo, fragili, & infirmo; animo autem anxio ad molestias, humili ad timores, molli ad labores, prono ad libidines; in quo tamen inesset tanquam obrutus quidem divinus ignis ingenii & mentis.*

Xenophon in his <sup>c</sup> *Cyropædia* speaks of a young nobleman of Media, who having yielded to a temptation he had no distrust of, so confident was he of his own strength, confesses his weakness to Cyrus, and tells him he found he had two souls; that one of them, which inclined him to do well, had always the superiority in his Prince's presence; but that the other, which led him to do ill, generally got the better, when he was away. Can there be a more just description of concupiscence?

<sup>b</sup> *S. Augst. lib. 4. contra Julian. cap. 12. n. 60.* <sup>c</sup> *Lib. 6.*



The philosophers themselves were sensible of this difficulty, and fell not far short of the christian belief, as S. Augustine observes<sup>d</sup>, by looking upon the errors and miseries, which human life abounds with, as the effect of divine justice, which thus punished us for certain faults committed in another life, that were not less real, tho' to us unknown.

The surprizing intermixture we perceive in our selves of baseness and grandeur, of weakness and strength, of love for truth and credulity towards error, of desires of happiness and subjection to misery, which is the state of fallen man since Adam, was a riddle they could not explain. They experienced all these different dispositions in themselves, without knowing the cause from whence they arose, as S. Augustine observes of Cicero, *Rem vidit, causam nescivit.* <sup>e</sup> And how could they possibly know it, who were entirely ignorant of the holy scriptures, which alone are able to resolve these difficulties, by laying before us the fall of the first man, and the effects of original sin?

But when the principles, revelation teaches us upon this subject, are once laid down, & then the prophane writers, by a slight alteration of their expressions and opinions, may be changed to Christians, as S. Augustine remarks, and become very serviceable to us in the matter of religion.

<sup>a</sup> Ex quibus humanæ vitæ erroribus & ærumnis fit, ut interdum veteres illi... qui nos ob aliqua scelera suscepta in vita superiore poenarum luendarum causa natos esse dixerunt, aliquid vidisse videantur. *Cicer. in Hortensio apud S. August. contr. Julian. lib. 4. cap. 15. n. 78.*

<sup>c</sup> S. August. contra Julian. cap. 12. n. 60.

<sup>f</sup> Harum literarum illi atque hujus veritatis expertes, quid de hac re sapere poterunt? *Ib. cap. 15.*

<sup>g</sup> Paucis mutatis verbis atque sententiis Christiani fierent. *S. Aug. de doctr. Christi. cap. 4.*

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We find amongst them express proofs of the immortality of the soul, and the rewards and punishments of another life. We learn from them that there is a necessarily existent and supreme Being, independent, and eternal, whose providence is universal, and reaches to the smallest particulars; whose goodness prevents all the necessities of man, and heaps benefits upon him; whose justice punishes publick disorders by publick calamities, and relents upon repentance; whose infinite power disposes of kingdoms and empires, and absolutely decides the fate of private men and nations. This Being they observe is every where present and careful over all, hears our prayers, receives our vows, interposes in oaths, and punishes such as break them; he penetrates into the obscurest recesses of the conscience, and troubles it with remorse; takes away prudence, reflection, and courage from some, and bestows it upon others; protects innocence, favours virtue, hates vice, and frequently punishes it in this life; takes a pleasure in humbling the proud, and depriving the unjust of the power they abuse.

How great an advantage may a judicious master draw from all these important truths, and many others of a like nature, which appearing every day under different views, form by degrees a secret, inward, and in a manner natural conviction in the mind, which may afterwards be better able to keep its ground against the force of infidelity.

To make youth sensible likewise of the inestimable happiness they enjoy from being born within the bosom of the christian religion, it may not be unserviceable to lay before them, with what contempt the most illustrious among the

the heathen writers have treated Christianity in its birth, tho' even then it broke out with a most transcendent brightness. I shall here mention only two or three passages.

Tacitus, speaking of the burning of Rome, which was believed by all the world to have been set on fire by Nero, <sup>h</sup> says, "that the emperor endeavoured to stifle that general belief by throwing the cause and odium of the fire upon the people called Christians, whom he ordered to be tormented with most cruel punishments. These, says he, were an infamous set of men, abhorred by all mankind, as guilty of the most detestable crimes. They derived their name, continues the historian, from one Christ, whom Pontius Pilate, the governor of Judea, had put to death under the reign of Tiberius. This pernicious sect, after having been suppressed for some time, sprung up again not only in Judea, which was the place of its birth, but also at Rome, which is in a manner the sink of all the filth in the world." He then adds, they were not so properly convicted of the crime they were accused of, as of the hatred of all mankind. *Haud perinde in crimine incendii, quam odio humani generis convicti sunt.* Suetonius, speaking of the same burning of Rome, gives us a like idea of Christianity, which he treats

<sup>h</sup> Abolendo rumori Nero subdidit reos, & quæsitissimis pœnis affecit, quos per flagitia invisos vulgus Christianos appellabat. Auctor nominis ejus Christus, qui Tiberio imperitante per procuratorem Pontium Pilatum supplicio affectus erat. Repres-

saque in præsens exitiabilis superstitio rursus erumpebat, non modo per Judæam, originem ejus mali, sed per urbem etiam, quo cuncta undique atrocia aut pudenda confluunt celebranturque. *Tacit. Annal. lib. 15. cap. 44.*

<sup>i</sup> In Ner. cap. 16.



as a novel superstition mixed with magick. *Afflicti supplicii Christiani, genus hominum superstitionis novæ ac maleficæ.*

Those great genius's, says M. de Tillemont reciting this fact, who were so careful to find out truth in history and matters of indifference, were very cool upon a point which it most nearly concerned them to know. They could condemn the injustice of Princes in their works, who inflicted punishments without full information of the crimes supposed to be committed, and yet not be ashamed to fall into the same injustice, by hating for imaginary offences persons in whom they saw nothing but what they were obliged to commend.

There is cause to believe, that the passage of Quintilian concerning <sup>k</sup> the author of the Jewish superstition, who drew after him a multitude of followers, pernicious to all other people, is to be understood of Jesus Christ, and not of Moses; as in the beginning of Christianity it was very usual to confound the Christians with the Jews. We might justly be surprized, that a man of Quintilian's character, who appears upon all other occasions to have wrote with so much candour and moderation, and who had the good fortune to live in a <sup>l</sup> family abounding with Christians of reputation, and fruitful in martyrs, should pass such a judgment upon Christianity, if we did not know, that faith is not the fruit of reason and a good understand-

<sup>k</sup> Est conditoribus urbium infamiae, contraxisse aliquam perniciosam ceteris gentem, qualis est primus Judaicæ superstitionis auctor. *Quintli. lib. 3. cap. 9.*

<sup>l</sup> Quintilian was tutor to

two young Princes, children of Flavius Clemens, who together with his wife Domitilla, and a niece of the same name, had the honour to suffer for Jesus Christ.

ing, but the free gift of the divine mercy. A writer, who was capable of carrying his flattery to such an excess as to acknowledge an Emperor like Domitian for a God, was a fit person to blaspheme Jesus Christ and his religion.

The epistle of Pliny the younger to the Emperor Trajan concerning the Christians is very famous. We there see an adherence to Christianity treated as infatuation, obstinacy, and folly, and under that vain pretext punished as the most enormous of all crimes whatsoever. Pliny is doubtful in this case, whether repentance may deserve pardon, or whether it be useless to cease to be a Christian, when a man has once been so; whether the name alone was to be punished in them, or the crimes affixed to it. "Those whom I have examined, says he, declared their whole fault to have been, that on a certain day they met together before sun-rise to sing praises alternately to Christ as God; that they engaged themselves by oath to do no wickedness, not to steal or commit adultery; to keep their word inviolably, and give back whatever they were entrusted with, if re-demanded; that after this the meeting broke up, and they assembled again to take a repast in common, in which there was nothing criminal." He owns however that he had caused as many to be punished as had persisted in their confession, not doubting but their stiffness and inflexible obstinacy deserved correction, tho' Christianity had not made them criminal.

The Emperor answered, "that he should forbear to make enquiry after the Christians, but in case any of them were brought before him, and accused in form, he should cause them to be punished; but with this restraint, that

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“ that if they denied the charge, and made  
 “ good their asseveration by sacrificing to the  
 “ Gods, they should then be treated as inno-  
 “ nocent.... And farther, adds Trajan, we  
 “ ought in no kind of crime to admit of  
 “ libels and informations without the name of  
 “ the accuser subscribed ; for the example here  
 “ might prove pernicious, and is very diffe-  
 “ rent from our maxims.”

There are many such passages as these to furnish us with reflections proper to give young persons a notion of the sanctity and purity of the christian religion, the wilful and criminal blindness of the most understanding men among the heathen, the shocking injustice of the most moderate and wisest Princes the Romans ever had, and the evident inconsistency of their edicts against the Christians ; since before they could condemn them, they were obliged we see to renounce not only all equity, but good sense and right reason. “ Imperial injunction, ” cries Tertullian, speaking of this letter of Trajan, why “ are you thus inconsistent ? If you direct the “ condemnation of a crime, why do you not “ order a strict enquiry to be made after the “ criminals ? And if you forbid the enquiry, “ why do you not enjoin the absolution of the “ offence ? ” In my opinion young persons should not be suffered to leave the college till they have read some such passages as these in heathen authors, as several of them carry with them a proof of the holiness and truth of the christian religion, and are capable of inspiring them with a reverence towards it.

But the surest and most effectual way of instilling the sentiments of piety into young per-

<sup>1</sup> Tertull. Apol. c. 2.



sons, is to have a master over them, who has a lively sense of it himself. Then every thing about him speaks and instructs, and conspires to raise a respect and esteem for religion, tho' seemingly engaged upon another subject. For this is more properly the business of the heart, than of the understanding; <sup>m</sup> and it is with virtue as with the sciences, the way of teaching it by examples is far more short and sure than that of precepts.

This character most excellently prevailed in St. Augustine, and the account he has left us of the manner he taught his disciples, may be of very great advantage both to masters and scholars. We may learn from thence, that the most essential qualification of a christian master is to have for his disciples that godly jealousy <sup>n</sup> St. Paul speaks of, which kindles in him an ardent zeal for their salvation, and renders him extremely careful to avoid whatever may be in the least injurious to it.

° That great Saint after his conversion retired into the country with some of his friends, and there instructed two young persons, who were named Licentius and Trygetius. He had appointed regular conferences, where each of them was to speak upon the different subjects that were proposed. Each defended his own opinion, and answered the questions and difficulties objected to him; and what was urged on both sides was set down in writing. Trygetius one day let drop an answer, which was not altogether so exact as it should have been, and

<sup>m</sup> Longum iter est per  
præcepta, breve & efficax  
per exempla. *Sen. Epist. 6.*

<sup>n</sup> 2 Cor. xi. 2.

° S. Aug. lib. 1. de Or-  
din. cap. 10.

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desired that it might not be put down. P Licentius briskly opposed him, and insisted upon its being written. They both grew warm upon the matter, as is natural to young people, says S. Augustine, or rather to all mankind, who have all their share of vanity and pride.

S. Augustine sharply reprimanded Licentius, and put him out of countenance. The other, overjoyed at the trouble and confusion he saw his rival in, could not dissemble his satisfaction. The holy man was sensibly touched with grief upon discovering the secret indignation of the one, and the malicious joy of the other, and turning to them both, “ Is this, says he, your  
“ conduct? and this that love of truth I flattered  
“ my self but a moment ago you were both  
“ inflamed with?” And after several remonstrances he concludes thus, “ My dear chil-  
“ dren, I intreat you, do not add to my for-  
“ rows, which are already too many for me.  
“ If you are at all sensible how I esteem and love  
“ you, and how dear your salvation is to me ;  
“ if you are persuaded, that I desire no advan-  
“ tage for my self, more than I do for you ;  
“ if, in calling me your master, you think you  
“ owe me any return of love and affection, all the  
“ acknowledgment I require from you is that  
“ you study to become good men ; *boni estote.*”  
The tears in the mean while ran down his cheeks in abundance, and finished the work his discourse had begun. His disciples extremely affected with what he had said, had now no other care but to comfort their master by a speedy

” Cum Trygetius verba sua scripta esse nollet, urgebat Licentius ut manerent, puerorum scilicet more, vel potius hominum, pro nefas, omnium ; quasi vero gloriandi causa inter nos illud ageretur. *Ibid.*

*bonis*

repentance

repentance for the present, and sincere promises of amendment for the future.

Did the fault then of these young persons deserve, that their master should be so very much grieved at it? Or was there any thing more than what is usual in such kind of disputes? And shall we not by disallowing of that vivacity and sensibility extinguish all ardour of study, and take off the edge of a spur, which seems necessary to that age?

That was not the meaning of S. Augustine. He strove only to restrain a noble emulation within just bounds, and hinder it from degenerating into pride, the greatest disease to which mankind is subject. He was far from being inclined to heal it by another, which perhaps is no less dangerous, I mean, sloth and indolence. "I should have cause to complain," says he, if "I had such disciples, that I could not correct one vice in them without introducing another."

The heathen writers have not carried this point to such a degree of nicety. They agree indeed that the ambition we here speak of is a vice, but by an extravagant contradiction represent it as a vice, which is frequently the cause of virtue in young men; *Licet ipsa vitium sit ambitio, frequenter tamen causa virtutum est*; and they use their utmost endeavours to nourish and increase the disease. Christianity alone administers an universal remedy, declares war against vice in general, and restores man to perfect

<sup>a</sup> Me miserum, si necesse erit tales etiam nunc perpeti, à quibus vitia decedere sine aliorum vitiorum successione non possunt!

<sup>b</sup> Quintil. lib. 1. cap. 3.

<sup>c</sup> Huic vitio (cupiditati

gloriæ) non solum non resistebant, verum etiam id excitandum & accendendum esse censebant, putantes hoc utile esse Reipublicæ. S. August. lib. 5. de Civit. Dei, cap. 13.

health.



46 *The third Object of Instruction, &c.*

health. Philosophy with all its most excellent precepts is insufficient for that purpose.

To sum up all in a few words, reason then, after having graced the understanding of a scholar with the knowledge of all human sciences, and strengthened his heart with all the moral virtues, must at last give him up into the hands of religion, that he may learn from thence how to make a right use of all that has been taught him, and be consecrated for eternity. Reason should inform him, that without the instructions of this new master, all his labour would be but a vain amusement, as it would be confined to earth, to time, to a trifling glory, and a frail happiness; that this guide alone can lead man up to his beginning, carry him back into the bosom of the divinity, put him in possession of the sovereign good he aims at, and satisfy his immense desires with a boundless felicity. In fine, the last and most important advice reason should suggest to him is to receive with an entire submission the instructions religion will lay before him, to give up every other light to it, and to look upon it as his greatest happiness and most indispensable duty to make all his other acquisitions and talents subservient to its glory.

P A R T

## PART the SECOND.

*The Plan and Division of this Work. General Reflections upon Taste. Particular Observations upon this Work.*

## I.

*The Plan and Division of this Work.*

TAKING for granted always the three different objects which masters ought to have before their eyes in the instruction of youth, and which have already been spoke to in the first part of this Preliminary Discourse, I shall divide this work into six parts.

The first shall treat of grammar, and the understanding of those languages, which are taught at school, the French, Greek, and Latin tongues.

In the second I shall speak of poetry.

The third shall be more extensive, and take in rhetorick. And here I shall principally endeavour to form the taste of young persons, by laying before them the chief rules which the masters of the art have left us upon this subject; to which I shall add examples drawn from the best Latin and French authors, whose beauties I shall sometimes endeavour to lay open.

History shall make up the fourth part; under which name I shall comprehend the sacred history, which is the foundation of all the rest; the fabulous history, which is less antient than the true, but followed close upon it, and took its rise from it by altering and corrupting it; the  
Greek

## 48 *The Plan and Division of the Work.*

Greek history, which takes in also that of some other people; and last of all the history of the Romans. The antiquities and customs of both nations, as well as what relates to chronology and geography, will enter into the discourse of history.

Philosophy with the sciences, which relate to it, shall be the subject of the fifth part.

To these five parts I shall add a sixth, which would be of great use, if it were well treated of. Besides several articles omitted, or which could not regularly come within the preceding parts of the discourse, it shall give an account of the government of the classes and college: how to manage the conduct of youth, to get an insight into their character, their humour, inclinations, and faults, and to let them into the knowledge of themselves; the care that is required in improving the understanding, and directing the heart, and that less by publick instructions than private conversations, which should be free, easy, and familiar, without stiffness, constraint, or artifice, and such as should induce young persons to place an entire confidence in their masters.

As I shall oft have occasion in this work to speak of a good taste with reference to the liberal sciences and eloquence, I shall beg leave to make some general reflections upon this article beforehand, which will be of service to shew the importance and necessity of it.

## II. *General*



## II.

*General reflections upon what goes by the name of good taste.*

THE taste, as it now falls under our consideration, that is, with reference to the reading of authors and composition, is a clear, lively, and distinct discerning of all the beauty, truth, and justness of the thoughts and expressions, which enter into a discourse. It distinguishes what is conformable to the most exact decorum, what is proper to every character, and suitable to different circumstances. And whilst by a delicate and exquisite sentiment it takes notice of the graces, turns, manners, and expressions most likely to please, it perceives also all the defects which produce the contrary effect, and distinguishes precisely wherein those defects consist, and how far they are removed from the strict rules of art, and the real beauties of nature.

This happy faculty, which is more easy to be perceived than described, is less the effect of genius than judgment, and a kind of natural reason wrought up to perfection by study. It serves in composition to guide and direct the understanding. It makes use of the imagination, but without submitting to it, and keeps it always in subjection. It consults nature universally, follows it step by step, and is a faithful image of it. Reserved and sparing in the midst of abundance and riches, it dispenses the beauties and graces of discourse with measure and wisdom. It never suffers itself to be dazzled with falsehood, how glittering a figure soever it may  
E
make.

make. 'Tis equally offended with too much and too little. It knows precisely where it must stop, and cuts off without pity or compassion all that goes beyond what's beautiful and perfect. 'Tis the want of this quality which occasions the vice of all corrupt styles, of bombast, conceits, and witticisms; when, as Quintilian says, the genius is void of judgment, and suffers itself to be carried away with an appearance of beauty, *quoties ingenium judicio caret, & specie boni fallitur.*

Taste, simple and uniform in its principle, is varied and multiplied an infinite number of ways, yet so as under a thousand different forms, in prose or verse, in a declamatory or concise style, sublime or simple, jocular or serious, 'tis always the same, and carries with it a certain character of being true and natural, which is quickly perceived by all persons of judgment. We cannot say the style of Terence, Phœdrus, Sallust, Cæsar, Tully, Livy, Virgil, and Horace, is the same. And yet they have all, if I may be allowed the expression, a certain tincture of a common spirit, which in that diversity of genius and style makes an affinity between them, and a sensible difference also betwixt them and the other writers, who have not the stamp of the best age of antiquity upon them.

<sup>1</sup> Lib. 8. cap. 3.

<sup>2</sup> Quod sentitur latente judicio velut palato. *Quintil. lib. 6. cap. 3.*

<sup>3</sup> Nec refert quod inter se specie differant, cum genere consentiant. . . . Omnes eandem sanitatem eloquentiæ fe-

runt: ut si omnium pariter libros in manum sumpseris, scias, quamvis in diversis ingenii, esse quandam judicii ac voluntatis similitudinem & cognitionem. *Dial. de Orat. cap. 25.*

I have

I have already said, that this distinguishing faculty was a kind of natural reason wrought up to perfection by study. In reality all men bring the first principles of taste with them into the world, as well as those of rhetorick and logick. As a proof of this we may urge, that every good orator is almost always infallibly approved of by the people, and that there is no difference of taste and sentiment upon this point, \* as Tully observes, between the ignorant and the learned.

The case is the same with musick and painting. A concert, that has all its parts well composed and well executed both as to instruments and voices, pleases universally. But if any discord arises, any ill tone of voice be intermixed, it shall displease even those, who are absolutely ignorant of musick. They know not what it is that offends them, but they find somewhat grating in it to their ears. And this proceeds from the taste and sentiment, which nature has given them for harmony. In like manner a fine picture charms and raises a spectator, who has no idea of painting. Ask him what pleases him, and why it pleases him, and he cannot easily give an account, or specify the real reasons; but natural sentiment works almost the same effect in him as art and exercise in connoisseurs.

The like observation will hold good as to the taste we are here speaking of. Most men have the first principles of it in themselves, tho' in the greater part of them they lie unfolded for want of instruction or reflection; as they are often stifled or corrupted by a vicious edu-

\* Nunquam de bono oratore, aut non bono, doctis hominibus cum populo dis-

sentio fuit. Cicer. in Brut.

n. 185.



cation, bad customs, or reigning prejudices of the age and country.

But how depraved soever the taste may be, it is never absolutely lost. There are certain fixed remains of it, deeply rooted in the understanding, wherein all men agree. Where these secret seeds are cultivated with care, they may be carried to a more clear and distinct perfection. And if it so happens, that any fresh light breaks in upon these first notions, and renders the mind attentive to the immutable rules of truth and beauty, so as to discover the natural and necessary consequences of them, and serve at the same time for a model to facilitate an application to them, we ordinarily see, that men of the best sense will gladly cast off their old errors, correct the mistakes of their former judgments, and return to the justness, and delicacy, which are the effects of a refined taste, and by degrees draw others after them into the same way of thinking.

To be convinced of this we need only look upon the success of certain great orators, and celebrated authors, who by their natural talents have recalled these primitive ideas, and given fresh life to these seeds, which lay concealed in the mind of every man. In a little time they obtained the voices of those, who made the best use of their reason, in their favour; and soon after gained the applause of every age and condition, both ignorant and learned. It would be easy to point out amongst us the date of the good taste, which now reigns in all arts and sciences, and by tracing each up to its original, we should see that a small number of men of genius have procured this glory and advantage to the nation.

Even

Even those, who live in the politer ages without any application to learning or study, do not fail to gain some tincture of the prevailing good taste, which intermixes without their perceiving it themselves in their conversation, letters, and behaviour. There are few of our soldiers at present, who would not write more correctly and elegantly than *Ville-Hardouin*, and the other officers who lived in a ruder and more barbarous age.

From what I have said we may conclude, that rules and precepts may be laid down for the improvement of this discerning faculty; and I cannot conceive why Quintilian, who justly sets such a value upon it, should say that 'tis no more to be obtained by art than the taste or smell; *Non magis arte traditur, quam gustus aut odor*; unless he meant, that some persons are so stupid, and have so little use of their judgment, as might tempt one to believe that it was in reality the gift of nature alone.

Neither do I think that Quintilian is absolutely in the right in the instance he produces, at least with respect to taste. We need only examine what passes in certain nations, in which long custom has introduced a fondness for certain odd and extravagant dishes. They readily commend good liquors, elegant food, and well-dressed victuals. They soon learn to discern the delicacy of the seasoning, when a skilful master in that way has pointed it out to them, and to prefer it to the grossness of their former diet. When I talk thus, I would not be understood as tho' I thought those nations had great cause to complain for the want of knowledge

and ability in what is become so fatal to us. But we may judge from hence the resemblance there is between the taste of the body and mind, and how proper the first is to describe the characters of the second.

The good taste we speak of, which is that of literature, is not limited to what we call the sciences, but has an influence imperceptibly over other arts, such as architecture, painting, sculpture, and musick. 'Tis the same discerning faculty which introduces universally the same elegance, the same symmetry, and the same order in the disposition of the parts; which inclines us to a noble simplicity, to natural beauties, and a judicious choice of ornaments. On the other hand the depravation of taste in arts has been always a mark and consequence of the depravation of taste in literature. The heavy, confused, and gross ornaments of the old Gothick buildings, placed usually without choice, contrary to all good rules, and out of all true proportions, were the image of the writings of the authors of the same age.

The good taste of literature reaches also to publick customs, and the manner of living. An habit of consulting primitive rules upon one subject, naturally leads to the doing it also upon others. <sup>2</sup> Paulus Æmilius, whose genius was so universally extensive, having made a great feast for the entertainment of all Greece, upon the conquest of Macedon, and observing that his guests looked upon it as managed with more elegance and art than might be expected from a soldier, told them they were much in the wrong to be surprized at it, for the same ge-

<sup>2</sup> Plutarch in the life of Paulus Æmilius.



nus, which taught how to draw up an army to advantage, naturally pointed out the proper disposition of a table.

But by a strange tho' frequent revolution, which is one great proof of the weakness, or rather the corruption of human understanding, this very delicacy and elegance, which the good taste of literature and eloquence usually introduces into common life, for buildings for instance and entertainments, coming by little and little to degenerate into excess and luxury, introduces in its turn the bad taste in literature and eloquence.

<sup>a</sup> This Seneca lays open to us in a very ingenious manner in one of his epistles, where he seems to have drawn a good description of himself, tho' he did not see it.

<sup>b</sup> One of his friends had asked him, whence the alteration could possibly arise which was sometimes observable in eloquence, and which carried most people into certain general faults; such as the affectation of bold and extravagant figures, metaphors struck off without measure or caution, sentences so short and abrupt, that they left people rather to guess what they meant, than expressed a meaning.

Seneca answers this question by a common proverb among the Greeks; "As is their life, so is their discourse." *Talis hominibus fuit oratio, qualis vita.* <sup>c</sup> As a private person lets us

<sup>a</sup> Senec. Epist. 114.

<sup>b</sup> Quare quibusdam temporibus provenerit corrupti generis oratio, quæris; & quomodo in quædam vitia inclinatio ingeniorum facta sit... quare aliàs sensus audaces & fidem egressi placuerint, aliàs abruptæ sententiæ & su-

spiciosa, in quibus plus intelligendum est quàm audiendum: quare aliqua ætas fuerit, quæ translationis jure uteretur inverecundè.

<sup>c</sup> Quemadmodum uniuscujusque actio dicenti similis est, sic genus dicendi aliquando imitatur publicos mores...

into his character by his discourse, so the reigning style is oft an image of the publick manners. The heart carries the understanding away with it, and communicates its vices to it, as well as its virtues. <sup>d</sup> When men strive to be distinguished from the rest of the world by novelty, and refinement in their furniture, buildings, and entertainments, and a studious search after every thing that is not in common use; the same taste will prevail in eloquence, and introduce novelty and irregularity there. <sup>e</sup> When the mind is once accustomed to despise rules in manners, it will not follow them in style. Nothing will then go down but what strikes by its being new, and glittering, extraordinary, and affected. Trifling and childish thoughts will take place, or such as are bold and over-strained to an excess. We shall affect a sleek and florid style, and an elocution pompous indeed, but with little more than meer sound.

<sup>f</sup> And this sort of faults is generally the effect of one single man's example, who having gained a reputation so as to be followed by the multitude, sets up for a master, and gives the strain to others. 'Tis thought honourable to imitate

<sup>d</sup> Si disciplina civitatis laboravit, & se in delicias dedit, argumentum est luxuriæ publicæ orationis lascivia. . . . Non potest alius esse ingenio, alius animo color.

<sup>e</sup> Cum assuevit animus fastidire quæ ex more sunt, & illi pro sordidis solita sunt; etiam in oratione quod novum est quærit. . . . Modò id, quod nuper increbuit, pro cultu habetur audax transla-

tio ac frequens. . . Non tantum in genere sententiarum vitium est, si aut pusillæ sunt & pueriles, aut improbæ & plus ausæ quàm salvo pudore licet: sed si floridæ sunt, & nimis dulces, si in vanum exeunt & sine effectu, nihil amplius quàm sonant.

<sup>f</sup> Hæc vitia unus aliquis inducit, sub quo tunc eloquentia est: ceteri imitantur, & alteri tradunt.

him,

him, to observe and copy after him, and his style becomes the rule and model of the publick] taste.

§ As then luxury in diet and dress is a plain indication that the manners are not under so good a regulation as they should be; so a licentiousness of style, when it becomes publick and general, shews evidently a depravation and corruption of the understandings of mankind.

h To remedy this evil, and reform the thoughts and expressions used in style, it will be requisite to cleanse the spring from whence they proceed. 'Tis the mind that must be cured. When that is found and vigorous, eloquence will be so too; but it becomes feeble and languid when the mind is enfeebled, and enervated by pleasures and delights. In a word, 'tis the mind which presides, directs and gives motion to the whole, and all the rest will follow its impressions.

He has observed elsewhere that a style too studied and far-fetched is a mark of a little genius. i He would have an orator, especially when upon a grave and serious subject, be

§ Quomodo conviviorum luxuria, quomodo vestium, ægræ civitatis indicia sunt: sic orationis licentia, si modo frequens est, ostendit animos quoque, à quibus verba exeunt, procidisse.

h Oratio nulli molesta est, nisi animus labat. Ideo ille curetur. Ab illo sensus, ab illo verba exeunt. . . Illo sano ac valente, oratio quoque robusta, fortis, virilis est: si ille procubuit, & cetera sequuntur ruinam. . . Rex noster

est animus. Hoc incolumi cetera manent in officio, parent, & obtemperant. . . Cum verò cessit voluptati, artes quoque ejus actusque marcent, & omnis ex languido fluido-que conatus est.

i Nimis anxium esse te circa verba & compositionem, mi Lucili, nolo: habeo majora quæ cures. Quære quid scribas, non quemadmodum. . . Cujuscumque orationem vide-  
ris sollicitam & politam, scito animum quoque non minus esse



be less curious about words and the manner of placing them, than of his matter and the choice of his thoughts. When you see a discourse laboured and polished with so much carefulness and pains, you may conclude, says he, that it comes from a mean capacity, that is taken up with trifles. A writer of genius will not stand to trouble himself with such niceties. He thinks and speaks with more nobleness and grandeur, and we may discern in all he says a certain easy and natural air, which shews that he is well-furnished out of his own stock, without studying to make a shew of it. He then compares this sort of trimmed and flourished eloquence to young people who are curled out and powdered, and continually before their glass and the toilette. *Barba & coma nitidos, de capsula totos.* Nothing that is great and solid can be expected from such characters. So also with orators. The discourse is in a manner the visage of the mind. If 'tis decked out, comb'd and trimmed, 'tis a sign there is some fault in the mind, and all is not found within. So much finery, set off with such art and study, is not the proper ornament of eloquence. *Non est ornamentum virile, concinnitas.*

Who would not think, in hearing Seneca talk thus, that he was a declared enemy of bad taste, and that no one was more capable of opposing and preventing it than he? And yet it

esse pusillis occupatum. Magnus ille remissius loquitur & securius: quæcumque dicit, plus habent fiduciæ quam curæ. Nosti complures juvenes, barba & coma nitidos, de capsula totos: nihil ab illis speraveris forte, nihil solidum. Oratio vultus animi est: si circumtonsa est, & fucata & manufacta, ostendit illum quoque non esse sincerum, & habere aliquid fracti. *Epist. 115.*

was

was he more than any other, that contributed to the depravation of taste and corruption of eloquence. I shall take an occasion to speak upon this subject in another place, and shall do it the more freely, as there is cause to fear, lest the bad taste of bright thoughts, and turns of expression, which is properly the character of Seneca, should prevail in our own age. And I question whether this be not a mark and preface of the ruin of eloquence we are threatened with, as the immoderate luxury that now reigns more than ever, and the almost general decay of good manners, are perhaps also the fatal harbingers of it.

One single person of reputation sometimes, as Seneca observes, and he himself is an instance of it, who by his eminent qualifications shall have acquired the esteem of the publick, may suffice to introduce this bad taste, and corrupt style. Whilst moved by a secret ambition a man of this character strives to distinguish himself from the rest of the orators and writers of his age, and to open a new path, where he thinks it better to march alone at the head of his new disciples, than follow at the heels of the old masters; whilst he prefers the reputation of wit to that of solidity, pursues what is bright rather than what is sound, and sets the marvellous before the natural and true; whilst he chuses rather to apply to the fancy than the judgment, to dazzle reason than convince it, to surprize the hearer into an approbation, rather than deserve it, and by a kind of delusion, and soft enchantment carry off the admiration and applauses of superficial minds, (and such the multitude always are) other writers seduced by the charms of novelty, and the hopes of a like success,

cess, will suffer themselves insensibly to be hurried down the stream, and add strength to it by following it. And thus the old taste, tho' better in itself, shall give way to the new one without redress, which shall presently assume the force of a law, and draw a whole nation after it.

This should awaken the diligence of the masters in the university to prevent and hinder, as much as in them lyes, the ruin of good taste; and as they are entrusted with the publick instruction of youth, they should look upon this care as an essential part of their duty. The customs, manners, and laws of the antients have changed; they are often opposite to our way of life and the usages that prevail among us; and the knowledge of them may be therefore less necessary for us. Their actions are gone and cannot return; great events have had their course, without any reason left for us to expect the like; and the revolutions of states and empires have perhaps very little relation to our present situation and wants, and therefore become of less concern to us. But good taste, which is grounded upon immutable principles, is always the same in every age; and it is the principal advantage, that young persons should be taught to obtain from reading of antient authors, who have ever been looked upon with reason as the masters, trustees, and guardians of sound eloquence and good taste. And lastly, of all that may any wise contribute to the cultivating the mind, we may truly say that it is the most essential part, and what ought to be preferred before all others.

This good taste is not confined to literature; it takes in also, as we have already suggested,  
all



all arts, sciences, and branches of knowledge. It consists therefore in a certain just and exact discernment, which points out to us in each of these sciences and branches of knowledge whatever is most curious, beautiful, and useful, what is most essential, suitable, or necessary to those who apply to it; how far consequently we must carry the study of it, what ought to be removed from it, what deserves a particular application, and preference before the rest. For want of this discernment a man may fall short of the most essential part of his profession, without perceiving it; nor is the case so rare, as one might imagine. An instance taken from the *Cyropædia* of Xenophon will set the matter in a clear light.

The young Cyrus, son of Cambyfes King of Persia, had long been under the tuition of a master in the art of war, who was without doubt one of the greatest abilities and best reputation in his time. One day as Cambyfes was discoursing with his son, he took occasion to mention his master, whom the young Prince had in great veneration, and from whom he pretended he had learnt in general whatever was necessary for the command of an army. Has your master, says Cambyfes, given you any lectures of œconomy, that is, has he taught you how to provide your troops with necessaries, to supply them with provisions, to prevent the distempers that are incident to them, to cure them when they are sick, to strengthen their bodies by frequent exercise, to raise an emulation among them, how to make your self obeyed, esteemed, and beloved by them? Upon all these points, answered Cyrus, and several others the King ran over to him, he has not spoke one word,  
and

and they are all new to me. And what has he taught you then? To exercise my arms, replies the young Prince, to ride, to draw the bow, to cast a spear, to form a camp, to draw the plan of a fortification, to range my troops in order of battle, to make a review, to see that they march, file off, and encamp. Cambyfes smiled, and let his son see, that he had learnt nothing of what was most essential to the making of a good officer and an able general, and taught him far more in one conversation, which certainly deserves well to be studied by young gentlemen that are designed for the army, than his famous master had done in many years.

Every profession is liable to the same inconvenience, either from our not sufficiently attending to the principal end we should have in view in our applications to it, or from taking custom for our guide, and blindly following the footsteps of others, who have gone before us. There is nothing more useful than the knowledge of history. But if we rest satisfied in loading our memory with a multitude of facts of no great curiosity or importance, if we dwell only upon dates and difficulties in chronology or geography, and take no pains to get acquainted with the genius, manners, and characters of the great men we read of, we shall have learnt a great deal, and know but very little. A treatise of rhetorick may be extensive, enter into a long detail of precepts, define very exactly every trope and figure, express the difference well, and largely treat of such questions, as were warmly debated by the rhetoricians of old, and with all this be very like that discourse of rhetorick Tully speaks of, which was only fit to teach people not to speak at all, or  
not

not to the purpose. <sup>k</sup> *Scripsit artem rhetoricam Cleanthes, sed sic, ut, si quis obmutescere concupierit, nihil aliud legere debeat.* In philosophy one might spend abundance of time in knotty and abstruse disputes, and even learn a great many fine and curious things, and at the same time neglect the essential part of the study, which is to form the judgment and direct the manners.

In a word, the most necessary qualification, not only in the art of speaking and the sciences, but in the whole conduct of our life, is that taste, prudence, and discretion, which upon all subjects and on every occasion teaches us what it is we should do, and how it is we should do it. <sup>l</sup> *Illud dicere satis habeo, nihil esse, non modo in orando, sed in omni vitâ, prius consilio.*

### III.

#### *Particular Observations upon this Work.*

**M**Y design in this work is not to lay down a new plan of study, or to offer new rules and a new method of instructing youth, but only to point out the practice of the university of Paris upon this head, what I have seen experienced by my own masters, and what I have endeavoured my self to observe in following their footsteps. And thus, except in a very small number of articles, where I have ventured to lay open some particular views of my own, as upon the necessity of learning the French

<sup>k</sup> Cic. de Finibus, lib. 4. n. 7.  
cap. 5.

<sup>l</sup> Quintil. lib. 6.



tongue by rules, and of spending more time than usual in the study of history, I have in all the rest given only an exact account of what has of a long time been constantly performed in the colleges of the university. I must therefore desire the reader to understand in this sense whatever he finds in this work under the name of Observations and Precepts; tho' I seem to declare what should be done, and not what actually is done, as not being able otherwise to express my self clearly and methodically.

I must also from the beginning declare, that my intention is not to instruct the professors, especially such of them as are advanced in years and experience. It is from them that I would my self have information how to instruct, and indeed I have consulted several of them whilst upon this work, and have profited by their advice. But I hope my performance may be of some use to the younger masters, who have not yet had a great deal of experience, and to such studious young persons, as have good understanding and inclinations, but not having fallen into the hands of good guides and conductors at first may stand in need of having the way pointed out, which they ought to take in the pursuit of their studies, and their endeavours to conduct others.

One of my principal views in the observations I have made upon this subject, especially in those which make up the second volume, has been to establish, if it were possible, by those remarks, the good taste, which has so long prevailed in the university, and been preserved as by tradition in being transmitted down from the masters to their scholars.

That

That I might say nothing rashly, nor advance any thing that was not founded in reason, I usually begin every distinct subject by laying down rules and principles, which I borrow from the greatest masters of the art, and especially Tully and Quintilian. I then apply their precepts to examples taken from the best French and Latin authors.

I quote abundance of passages in Latin from the two authors I have just named, who are my principal guides; and I flatter my self I shall not be blamed for it. They are generally select, bright passages, and are in a manner the flower of the purest Latinity, and excellent models of the most sound eloquence. These passages to me seem very proper of themselves to form the taste, which is my principal view. I have also made great use of Seneca, who abounds in solid thoughts and beautiful expressions, tho' his style in many other respects is very defective.

I could indeed have avoided quoting all these passages, have thrown their meaning only into the work, which would have thus been more uniform and original, and carefully concealed all marks of the places from whence I had borrowed. This I know is the use which should be made of reading. An author, like <sup>m</sup> bees, who draw their honey from the juice,

<sup>m</sup> Apes debemus imitari, quæ vagantur, & flores ad mel faciendum idoneos carpunt: & quæ collegerunt, in hunc saporē mixtura quadam & proprietate spiritûs sui mutant... Nos quoque has apes debemus imitari, & quæcunque ex diversâ lectione

conessimus separate. Deinde adhibita ingenii nostri curia & facultate, in unum saporem varia illa libamenta confundere: ut, etiam si apparuerit unde sumptum sit, aliud tamen esse, quàm unde sumptum est, appareat, *Sen. Epist. 84.*

F

they

they artfully gather from a variety of flowers, should convert the thoughts and beauties he finds in the antients into his own substance, and by the use he makes of them, and the turn he gives them, make them so much his own, as to become his property; inasmuch that tho' it were discovered from whence they were taken, they might seem in a manner to have changed their nature by passing thro' his hands. But as my business here was to lay down precepts of eloquence and rules of good taste, I thought it my duty to quote my authors, and produce my warrants, whose names alone are sufficient to add a weight to my reflections.

I have not confined my self always to a literal translation of the passages I quote, and often rest satisfied with expressing the sense of them in my remarks. The late translation of Quintilian has been of great assistance to me. I have made use of it, without tying my self down to it, and have taken the liberty of making some alterations there, as in the generality of the rest I have used. The translation of Homer by M. Dacier has been also of great help to me. And yet I have sometimes preferred the translation which M. Boivin has made of some books of that poet, and I could wish the whole had been finished by the same hand. F. Bouhours's treatise of the manner how to think justly has furnished me with solid reflections upon the subject of the thoughts. That book is very proper to form the taste, and may be of great advantage to such masters as shall read it with attention and some caution. I have taken part of what I have said upon sacred eloquence from the learned works which have been sent abroad in our time upon the holy scriptures.



scriptures. In a word, the best part of this book is not properly mine, and I am very little concerned whose it is, provided it be found useful to youth, which is the only end I ought to have in view.

I have no inclination to do my self honour with another man's riches, ° there would be something in it more than imprudence. I could only wish they might be a covering to my own poverty, and that the multitude of borrowed beauties, which adorn my work, might make my own personal faults be forgot, or at least excused.

Some people may be of opinion, that as this work was principally designed for the university, and treats of the studies in use there, it should have been written in Latin, and their notion seems very reasonable and natural.

'Tis probable, it might have been my interest to have done so, and that I might have succeeded better by writing in a language, upon which I have spent one part of my life, and am better used to, than I am to write in French. I am not ashamed of this confession, as I hope it may be an inducement to pardon several of the faults which may have escaped me in a manner of writing, that is almost new to me. Since I finished the first volumes, I have read a discourse in Latin upon the same subject, which might have diverted me from writing mine in the same language, as I could not flatter my self with the thought of attaining to the beauty of style that is seen in it. 'Twas written by F. Jouvency the Jesuit, who has long

" Est benignum, & plenum quos profeceris. C. Plin. in ingenui pudoris, fateri per *Præfat.*

taught rhetorick in Paris with great reputation and success, and is entitled, *De ratione discendi & docendi*. 'Tis wrote with so much purity and elegance, with such solidity of judgment and reflections, and such a taste of piety, that nothing is left us to wish for, but that the book had been longer, and the subjects in it more thoroughly treated of; but that was not the author's design.

I had however several reasons for not writing in Latin. And first, it seemed directly opposite to the intention of my work, which was to instruct young persons that were yet unlearned, and were not so well acquainted with the Latin tongue as to understand it with the same ease as that of their own country. And I thought, I ought to supply the want of other inducements to read it by making it as easy to them as I could, and as I was not able to raise flowers in it, I ought at least to throw out all thorns.

Besides I judged it not proper to limit my self to the making men eloquent in Latin, but with the university to carry my views farther, in principally taking care of those, who were one day to employ their eloquence and learning in the French tongue; and this induced me to add instances to my work taken from French authors. And lastly, I thought it might be of service to give all fathers and mothers an opportunity of reading this discourse upon study, that by this means they might know what it is their children should be taught.

But it may not be amiss to remind them, that they are not to expect streight in one master all those branches of knowledge, which I have set down as proper for cultivating the minds of young persons; the liberal sciences,  
philosophy,

philosophy, sacred and prophane history, geography, chronology, and many other things of that kind. For where are such masters to be found? I should be very unjust and unreasonable to require of them what I own I am not furnished thoroughly with my self, and which I understood still less of, when I first entered upon the profession. 'Tis enough, if they have an inclination, a readiness and desire of learning them, if they have some tincture of the principles of all these several parts of knowledge. And my design is in this discourse to give so much of them as may suffice to enable a young master to give his scholars some notion of them.

I shall now send abroad only two volumes, of which the first shall treat of the understanding of languages and poetry; and the second include the principal rules of rhetorick; and I shall be glad to learn from hence the taste of the publick. If this first part of my work has not the good fortune to please, I shall pay a regard to their judgment, and suppress the rest. If they think otherwise, I shall go on with my task, and finish it perhaps by giving two volumes more.

What remains, in concluding this preface, is to beg of God, *in whose hand are both we and our words*, that he would give a blessing to my good intentions, and make this work beneficial to youth, whose instruction is always dear to me, and seems still to make up a part of my vocation and duty in the ease and retirement, which divine providence has procured for me.

• Wisd. vii. 16.



## B O O K the F I R S T.

*Of the understanding of Languages.*

**T**HE understanding of languages serves for an introduction to all the sciences. ¶ We thereby come at the knowledge of a great many curious points with very little trouble, which cost the inventors of them a great deal of pains. By this means all times and countries lye open to us. We become in a manner cotemporary to all ages, and inhabitants of all kingdoms, and are qualified to converse with the most learned of all antiquity, who seem to have lived and laboured for us. We find in them as it were so many masters, whom we are allowed at all times to consult; so many friends, who are always at hand, and whose constantly useful and agreeable conversation improves the mind by informing us of a thousand curious subjects, and teaches us equally to make an advantage of the virtues and vices of mankind. Without the

¶ Ad res pulcherrimas ex tenebris ad lucem erutas alieno labore deducimur. Nullo nobis seculo interdictum est: in omnia admittimur... disputare cum Socrate licet, &c. Illi nobis nati sunt, nobis vitam præparaverunt.... Illos antistites bonarum artium, quisquis volet, potest habere familiarissimos... Illi nocte conveniri & interdiu ab omnibus mortalibus possunt... Nemo horum quemquam ad

se venientem vacuis à se manibus abire patitur. *Senec. de brev. vit. cap. 14.*

Pernoctantur nobiscum, peregrinantur, rusticantur. *Cic. pro. Arch. n. 16.*

Tot nos præceptoribus, tot exemplis instruxit antiquitas, ut possit videri nulla forte nascendi ætas felicior, quam nostra, cui docendæ priores elaboraverunt. *Quintil. lib. 12. cap. 11.*

assistance

*Of the Study of the French Tongue.* 71

assistance of languages all these oracles are dumb to us, and all these treasures locked up; and for want of having the key, which alone can open us the door to them, we remain poor in the midst of such immense riches, and ignorant in the midst of all the sciences.

The languages, which are taught in the colleges of France, are reduced to three, Greek, Latin, and French. I shall begin with the last, as in my opinion these studies ought to begin with it.

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CHAP. I.

*Of the Study of the French Tongue.*

THE Romans have taught us, by the application they gave to the study of their own tongue, what we should do to obtain instruction in ours. With them children were trained up to a purity of language from their cradle. This was looked upon as the first and most essential care next to that of their morals; and was particularly recommended to mothers, nurses, and servants. They were advised to be upon their guard, as much as possible, not to let any bad expression or false pronunciation escape them in presence of children, lest these

<sup>a</sup> Ante omnia ne sit vitiosus sermo nutricibus... Has primum audiet puer, harum verba effingere imitando conabitur... Non assuescat ergo, ne dum infans quidem est,

sermoni qui didiscendus est. *Quintil. lib. 1. cap. 1.*

<sup>b</sup> Multa lingue vitia, nisi primis excimuntur annis, inemendabili in posterum pravitae durantur. *Ibid. cap. 2.*

first impressions should become a kind of second nature in them, which might be afterwards almost impossible to alter.

† They began indeed with teaching their children Greek; but the study of Latin followed quickly after, and within a little while they taught them equally together. They had each their distinct masters, as well for grammar, as for rhetorick, or philosophy; and if any preference was given to either of the two languages, it was certainly to that of their own country, which alone was used in the management of publick affairs. † Indeed the Romans, especially in the time of the republick, would have thought it a dishonour and a debasement to their nation, if in treating with foreigners, either at Rome, or in the provinces, they had made use of any other language than Latin. Plutarch observes in the life of Cato the censor, that being sent upon an embassy by the republick to the Athenians, he thought he was obliged to address himself to them only in Latin †, tho' he was very capable of doing it in Greek; and Tully † was blamed for having spoke publickly in Greek among the Greeks

† A sermone græco puerum incipere malo. . . Non longe latina subsequi debent, & cito pariter ire. *Ibid. cap. 2.*

† Illud magna cum perseverantia custodiebant, ne Græcis unquam, nisi latinè, responsa darent. . . Quo scilicet latinæ vocis honos per omnes gentes venerabilior diffunderetur. Nec illis deerant studia doctrinæ: sed nulla non in re pallium togæ subijci debere arbitrabantur:

indignum esse existimantes, illecebris & suavitate litterarum imperii pondus & auctoritatem domari. *Val. Max. lib. 2. cap. 2.*

† Tully in his treatise of old age makes Cato say, that he was old when he learnt Greek, *litteras Græcas senex didici*; and yet he was not fifty, when he undertook the voyage here spoken of.

† *Verrin. 6. n. 147.*

themselves.



themselves. Tho' <sup>x</sup> Paulus Æmilius discoursed in that language with King Perseus, whom he had just conquered, which perhaps he did in compliance with his quality, or it may be with the unfortunate condition he saw him in.

It were well if we took the same care to perfect our selves in the French tongue. There are few who understand it by rule. The talking of it is thought sufficient to make us skilled in it. And 'tis seldom that any one applies himself to fathom the genius of it, and study all the niceties in it. Nay very often the most common rudiments of it are not known, as is sometimes seen in the letters even of men of very great abilities.

So common a defect comes undoubtedly from education. And to prevent it, it is necessary in passing thro' the several classes to allot a certain time every day for the study of our own tongue.

And four things may in my opinion principally contribute to the progress, that is to be expected from it; and these are the knowledge of the rules, the reading of French books, translation, and composition.

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## ARTICLE the FIRST.

### *Of the Knowledge of the Rules.*

**A**S the first elements of speech are in some degree the same in all languages, it is natural to begin the instruction of youth with the rules of the French grammar; the princi-

<sup>x</sup> Liv. lib. 45. n. 8.

ples of which will serve also for understanding of Latin and Greek, and will appear far less difficult and discouraging, as there will be little more in it than the making them range in a certain order such things as they already know, tho' somewhat confusedly.

It will be proper first to teach them the different parts of speech, as a noun, verb, &c. then the declensions and conjugations, and after that the most common rules of syntax. When they are become acquainted with these first elements, it may then be convenient to shew the application of them in some French book, and to be very exact in demanding of them an account of every word in the sentence.

They should be early taught to distinguish the stops, comma's, accents, and other grammatical marks, which make up the correctness of writing; and it would be well to begin with explaining to them their nature and use. They should be also made to articulate all the syllables distinctly, and especially the last syllables of a word. It is likewise necessary that the master should study with care the different defects of language or pronunciation, which are peculiar to every province, and sometimes also to towns that value themselves upon their politeness, that children may be made to avoid them, or correct them. It is scarce to be imagined how much pains this early care will save them, as they grow up.

In proportion as children encrease in years and judgment, the reflections upon language should become more serious and important. A judicious master will not fail to make a good use of the learned remarks which so many judicious persons have left us upon this head. But  
it

it will be requisite to make a choice of them, and set aside whatever does not fall under general use, or is above the capacity of young people. Long and frequent lectures upon so dry a subject may become very tedious to them. Short questions, regularly proposed every day by way of conversation, so as to put them upon thinking, or making them say what one would have them learn, would instruct them at the same time as it amused them, and by an insensible progress, if continued for a few years, would give them a perfect knowledge of the tongue.

Orthography is very frequently not known or neglected, and sometimes too by men of the best learning. This fault, to all outward appearance, is owing to their not having been early used to it, and puts masters in mind how particularly careful they ought to be about it.

Custom, which is the sovereign judge of language, before which even reason must fall if set in competition with it, is the first rule to be consulted in orthography; as it has no less authority and jurisdiction over the manner of writing and pronunciation, than over the words themselves. Thus we have seen the project of reforming our orthography in opposition to custom stifled in its birth; and the new manner of writing all words in general as they were pronounced was no less offensive to the eyes of the publick, than an endeavour towards introducing a new and fantastick fashion of dress would have been.

There are other alterations less noted, about which custom differs, and which may occasion some doubt. Is it necessary for instance to keep always certain letters in some words, which were antiently used, or which shew that they



take their original from the Greek or Latin, such as *thrésor*, *throsne*, *baptême*, *temps*, *sainteté*, *clef*, *genouil*, *debte*, *roy*, *loy*, *moyen*, *este*, *escrire*, *rapport*? Is it requisite that all nouns and participles, which end with an *é* masculine in the singular number, should end with a *z* in the plural?

I think that in such words as these every one may take the liberty that custom allows him, and follow his own taste, especially when it seems to be founded upon reason and advantage. y And in my opinion both of them require, that we should come as near in writing to our manner of pronouncing, as possibly we can. For the characters of letters are appointed to preserve the different sounds we utter in speaking, and it is their proper office to lay them faithfully before the reader, as a depositum they have been entrusted with. The word that is written must therefore be the image of the word that is pronounced, and the letters express what we would say.

And thus as the first syllable of these two words *écrire* and *escrime*, and the antepenultima of these *répondans* and *correspondans* is to be pronounced differently, why should they not also be wrote differently, *écrire*, *escrime*, *répondans*, *correspondans*?

There is a great difference in the manner of pronouncing the first syllable in the different tenses and different persons of the verb *faire*, and it would be reasonable to write them in a different manner too, and custom seems to com-

y Ego, nisi quod consuetudo obtinuerit, sic scribendum quicque judico, quomodo sonat. Hic enim usus est literarum, ut custodiant voces, &

velut depositum reddant legentibus. Itaque id exprimere debent, quod dicturi sumus. *Quintil. lib. 1. cap. 13.*

ply with it. *Je fais, tu fais, nous faisons, je ferois, je ferois, je ferai, tu feras.*

The general rule of forming nouns plurals is by adding an *s* to the singular, *pomme, pommes; fleur, fleurs*. Why should nouns and participles ending in *é* be excepted? By this means *aimez*, which is the second person plural, is confounded with the participle; whereas by writing the participle with an *s*, *aimés*, the two words are distinguished, and the general rule observed.

As to words derived from the Latin, our language seems inclined to throw off by little and little the remaining marks of the derivation, tho' our ancestors appear to have been proud of keeping religiously to all the traces of it. This may be observed in innumerable instances, *devoir, dette, titre, poulmon, nostre, &c.*

Lastly, tho' one cannot absolutely prescribe, which of these two methods should be followed, it seems necessary that the professors of the same college should agree upon one of them, that the scholars may not be obliged to change their orthography, in proportion as they change their classes. They cannot be too soon accustomed to write clearly and correctly, to place their great and little letters to advantage, to distinguish the *v* and the *j* consonants from the *u* and the *i* vowels, and to know what use they should make of stops, comma's, accents, and other marks, which have been prudently invented to add clearness and order to writing.

And as I am now speaking of writing, I beg leave to give young persons one piece of advice, which may seem a trifle, but is not so indifferent, and that is, that they would learn, at least before they leave school, to make their own pens, and to do it exactly. Several persons

sons write very ill, only for want of it. And why should we depend upon another hand in so easy a point, and so commonly practised?

## ARTICLE the SECOND.

### *Of the reading French Books.*

**M**asters may find abundance of books to enable them to instruct their scholars well in the rules of the French tongue.

The grammar of M. l'Abbé Regnier of the French academy is perfect in its kind. They may also read over some others, which are very valuable. But we must not forget M. Arnauld's general and rational grammar, which plainly discovers the profound judgment and sublime genius of that great man. A judicious master will make his advantage of these performances, and draw thence what he shall think useful for the instruction of youth. The same may be said of the observations made upon the French tongue by M. de Vaugelas, Thomas Corneille, F. Bouhours, M. Menage, and other ingenious writers\*, which the master may read in private, and having drawn thence the most common and useful rules, may explain them to the boys, as he sees occasion. It might be wished, that a short grammar were drawn up expressly for them, containing such rules and reflections as were most necessary.

When they have got a tincture of Greek and Latin, it will then be proper by the reading of authors to give them a taste of the genius and

\* It will be proper to join with M. Vaugelas's observations the notes, which T. Corneille has wrote upon 'em. character



character of the French tongue, in making them compare it with those languages. The French wants many helps and advantages wherein their principal beauty consists. And without speaking of the vast plenty of terms and turns peculiar to the two languages, and especially the Greek, the composition of one word out of several is scarce known to our tongue. It has not the art of varying *in infinitum* the force and signification of words, whether nouns or verbs, by a variety of prepositions joined to them. It is extremely clogged and tyed up by the necessity of placing words in a certain order, which seldom allows it the liberty of transposing them. It is subject to the same terminations in all the cases of its nouns and several tenses of its verbs, especially in the singular number. It has one gender less than the other two languages, which is the neuter. And except <sup>2</sup> in a very few words, which are borrowed from the Latin, it has neither comparative nor superlative. It scarce ever makes use of diminutives, which add so much grace and beauty to the Greek and Latin. Quantity, which contributes exceedingly to the numbers and cadency of a discourse, has no share in it; I mean in the manner 'tis used in Greek and Latin, and especially with respect to the feet of Verses. And yet notwithstanding all these seeming impediments, can it be perceived from the writings of good authors, that our language is in any wise defective, either as to copiousness, variety, harmony, or any other grace? And has it not this inestimable advantage above the other two, that it is soaverse to all intricacy, and lays every thing so clearly before the understanding, that

z Meilleur, pire, moindre.

'tis

'tis impossible its meaning should be mistaken, when properly expressed? And thus we have full amends for whatever may be wanting to it, and 'tis capable of disputing the superiority with the richest languages in all antiquity.

At the same time that youth are taught the principles and rules of their own tongue; we should begin likewise to form their taste and judgment. But as the reflections to be made upon this subject do not relate to grammar, and are farther common to all languages, I shall forbear to speak upon it with the length it deserves, till I come to treat of rhetoric.

Only here it may be proper to observe, that whilst they are conversing with French authors, tho' we should constantly pay a particular regard to the rules of the language, yet we should not rest satisfied with the bare examination of these. It will be proper to observe the propriety, justness, force, and delicacy of the turns and expressions; and still more, to dwell upon the solidity and truth of the thoughts and subjects. It may be convenient to point out the connexion and manner of drawing up the different proofs and parts of the discourse. But above all the rest we should be careful to prefer whatever is capable of informing the heart, of inspiring it with sentiments of generosity, disinterestedness, contempt for riches, love for the publick good, aversion to injustice and insincerity; in a word, whatever will make an honest man, and still more a true Christian.

We shall speak of what concerns the choice that is to be made of authors, with reference to the morals in another place. As to style,

we must keep close to \* Quintilian's rule, of making them always read the best authors, even from the first. When they begin to have their judgment formed y, it may not be amiss to point out to them such faults, as may be capable of leading them into mistake, of which kind are certain bright thoughts, which make an immediate impression, but upon examination, are found false and flashy. They must be early trained up to a love of truth; a sense of what is opposite to it; be cautioned not to be led away by appearances, but to pass a sound judgment upon what they read, and to give a reason of the judgment they make, but so as never to assume a decisive air and tone, which are less suitable to that age than any other.

Our language will supply us with abundance of excellent works, which are proper to form their taste; but the little time that can be spent in that study, and the little expence that most scholars are able to be at, oblige us to confine our selves to a small number.

And here, if possible, profit and pleasure should go together, that this kind of reading may induce young people to be fond of it. Thus books, which treat only of piety, should be more seldom put into their hands than any other, lest they should take up a distaste for them, which might not be thrown off, when they were more grown up. History is more adapted to their capacity, especially at the first.

\* Ego optimos quidem & vitiosas orationes, quas plerumque statim, & semper. *Quintil. lib. 2. cap. 6.* que judiciorum pravitate mirantur, legi palam pueris.

y Ne id quidem inutile, et *Quintil. lib. 2. cap. 5.* tiam corruptas aliquando &



The figures of the bible, and the manners of the Israelites and Christians agree very well with the first classes. And there are several particular lives writ by M. Flechier and M. Marfolier, which are very proper for those that come after. I shall speak of the abridgment of history, which M. Bossuet has left us, in another place. The history of the French academy by M. Pellisson, of the academy of inscriptions and belles lettres by M. de Boze, and of the revival of the academy of sciences by M. de Fontenelle, will mightily please young persons by the elegance of their style, and the variety of their subjects, and will make them acquainted with the learned men, who first took pains to carry our language to the perfection it is arrived at, and have done so much honour to France by their profound erudition and curious discoveries in every branch of knowledge. In my opinion the university of Paris, the most antient and in a manner the mother and original of all other academies, should be peculiarly careful to promote their glory, as it will reflect back upon her self, and give the finishing stroke to her own honour.

We have many panegyricks and funeral orations, where the rhetoricians will find perfect models for this kind of eloquence. The two tragedies of M. Racine, entitled Esther and Athalia, and several copies of verses by M. Despreaux, may suffice to give them some idea of our poetry. The translation this last has made of Longinus, with his remarks upon it, will be a good book of rhetorick for them.

I reserve for philosophy M. Nicole's moral essays, I mean the four last volumes, to which may be added the thoughts of M. Pascal. I mention

mention not the logick of Port-Royal ; it makes up a part of philosophy, and such a book cannot fail of being put into the hands of those who study it.

There are several other books, which it may be very useful for young people to read, of which every master may make choice according to his taste. One might make a collection of the best pieces for their use, and sometimes select the most beautiful passages of certain books which cannot be laid before them entire.

And here I beg leave to give an essay of the manner, in which young people should be made to read French books ; which may be of use to young masters upon their first setting out, who have not yet had much experience of their business.

*An Essay on the manner of explaining French Authors.*

THE fact I am going to relate is taken out of M. Flechier's history of Theodosius, book 1. chap. 35. It gives an account of the election of S. Ambrose to the archbishoprick of Milan, and the part which the Emperor Valentinian had in it.

“ Auxentius the Arian being dead, after  
“ having held the see of Milan for several  
“ years, Valentinian desired the bishops would  
“ assemble to elect a new pastor. He required  
“ them to chuse a man of deep learning and  
“ an unblameable life, *to the end*, said he, *that*  
“ *this imperial town may be sanctified by his in-*  
“ *structions and example ; and that the Emperors,*  
“ *who*

“ who are masters of the world, and are not-  
 “ withstanding great sinners, may receive his ad-  
 “ vice with confidence, and his corrections with  
 “ respect. The bishops besought him to nomi-  
 “ nate such a one as he desired himself; but  
 “ that, he answered, was a matter above his  
 “ abilities, and he had neither wisdom nor  
 “ piety sufficient to intermeddle in it; that the  
 “ choice belonged to them, as they were tho-  
 “ roughly acquainted with the laws of the  
 “ church, and enlightened by the holy Spirit of  
 “ God.

“ The bishops then met together with the  
 “ rest of the clergy; and the people, whose  
 “ consent was required, were summoned to the  
 “ assembly. The Arians nominated a man of  
 “ their own sect. And the Catholicks insisted  
 “ upon one of their communion. The two  
 “ parties both grew warm upon the occasion,  
 “ and the dispute was ready to break out into a  
 “ sedition and open war. Ambrose, governor  
 “ of the town and province, a man of under-  
 “ standing and probity, was informed of the dis-  
 “ order, and hastened to the church to prevent  
 “ it. His presence put an end to all their dif-  
 “ ferences, and the assembly as if inspired from  
 “ above with one common voice demanded  
 “ Ambrose for their pastor. The procedure  
 “ seemed very <sup>2</sup> extravagant to him, but as  
 “ they persisted in their demand, he remon-  
 “ strated to the assembly, that he had ever lived  
 “ in secular employments, and was not even  
 “ yet baptized; that the laws of the empire for-  
 “ bad any man that was possessed of a publick  
 “ post to enter into orders without the Emperor’s

<sup>2</sup> Bizart.

“ permission,



“ permission, and that the choice of a bishop  
 “ was to be directed by the influence of the  
 “ Holy Ghost, and not by the caprice of the  
 “ multitude. But notwithstanding all his reasons  
 “ and remonstrances, the people were resolved  
 “ to place him upon the episcopal throne, for  
 “ which God had designed him. They put  
 “ him under a guard, that he might not escape,  
 “ and presented a petition to the Emperor, de-  
 “ siring that he would consent to the election.  
 “ The Emperor very readily gave his con-  
 “ sent, and ordered that he should be baptized  
 “ immediately, and consecrated within eight  
 “ days after. ’Tis said, that this Prince in  
 “ person assisted at the consecration, and lift-  
 “ ing up his eyes and hands to heaven as soon  
 “ as the ceremony was over, cried out in a  
 “ transport of joy, *“ I thank thee, O my God,*  
 “ *that thou hast confirmed my choice by thine,*  
 “ *in committing the conduct of our souls to that*  
 “ *person, to whom I had before committed the go-*  
 “ *vernment of this province.* The holy arch-  
 “ bishop applied himself entirely to the study of  
 “ the holy scriptures, and the re-establishment  
 “ of the faith and discipline in his diocese.”

This story should be read all at once by one  
 or two of the scholars, the rest casting their  
 eyes upon their books, to give them a notion  
 of the fact it treats of: And care should be  
 taken that they observe in reading the rules  
 that have been already spoken of; that they  
 stop more or less according to the different  
 punctuation; that they pronounce every word  
 and every syllable as they should do; that they  
 use a natural tone of voice, and vary it with-  
 out affectation.

\* Theodoret. lib. 4. cap. 7.

After this first reading, if there are any remarks to make relating to orthography or language, the master should do it in few words. We find in the original *baptiser, promptement, empescher, vescu, ibrosne, &c.* I have not thought my self obliged to follow that manner of writing, but have substituted my own instead of it. I shall take the same liberty in all my quotations, to avoid the troublesome variety I should be under a necessity of falling into, if I quoted every author according to the orthography peculiar to him.

*Bizarre.* It will be proper to explain the force of this adjective, which denotes somewhat extraordinary and shocking in the person or thing to which it is applied. It signifies fantastical, capricious, troublesome, disagreeable; *esprit bizarre, conduite bizarre, voix bizarre.*

*Caprice.* This word deserves also to be explained. It expresses the character of a man, who is guided by fancy and humour, not by reason and principle. It will be well by the by to shew the ridicule of these two faults, of acting extravagantly and by caprice.

*Procéder à l'élection.* The word *procéder* is very proper for that phrase. It has other significations, which may be observed.

*Commettre la conduite des ames, or, le gouvernement d'une province à quelqu'un.* *Commettre* here signifies to entrust, to give an employment, of which an account is to be given back. It comes from the Latin word *committere*, which has the same signification. \* *Quos adhuc mihi magistratus populus Romanus mandavit, sic eos accepi, ut me omnium officiorum obstringi religione*

\* Cic. Verr. 7. n. 35.

*arbitrarer. Ita quæstor sum factus, ut mihi honorem illum non tam datum, quam creditum ac commissum putarem.* In thus explaining this word by the passage of Tully, we give a considerable instruction, without seeming to do it, upon the nature and engagements of civil and ecclesiastical employments. *Commettre* has also other significations. *Commettre* quelqu'un pour veiller sur d'autres. *Commettre* une faute. *Se commettre* avec quelqu'un. *Commettre* l'autorité du prince. These should all be explain'd.

*Afin que la ville impériale se sanctifiât par ses instructions & par ses exemples.* This will be a proper occasion to explain to them a rule we find among the remarks of M. Vaugelas. "The  
 " repetition of prepositions is not necessary to  
 " nouns, except when the two substantives are  
 " not synonymous or equipollent. For instance,  
 " *par les ruses & les artifices de mes ennemis.*  
 " *Ruses & artifices* are synonymous, for which  
 " reason the preposition *par* must not be re-  
 " peated. But if instead of *artifices* it had been  
 " *armes*, then we must have said, *par les ruses*  
 " *& par les armes de mes ennemis*; because  
 " *ruses* and *armes* are neither synonymous, nor  
 " equipollent, or of a like signification. To  
 " give an example of words that are equipol-  
 " lent; *pour le bien & l'honneur de son maître.*  
 " *Bien* and *honneur* are not synonymous, but  
 " they are equipollent, because *bien* is the genus  
 " which comprehends *honneur* under it as its  
 " species. But if instead of *honneur* it had  
 " been *mal*, then we must have repeated the  
 " preposition *pour*, and said, *pour le bien &*  
 " *pour le mal de son maître.* And thus it is  
 " with several other prepositions, as *par*, *con-*  
 " *tre*, *avec*, *sur*, *sous*, and the like.



After these grammatical observations the story should be read over a second time, and at the end of every period the boys should be asked if they find any thing remarkable as to expression, thought, or the conduct of their manners. <sup>b</sup> This sort of interrogation renders them more attentive, obliges them to exercise their understanding, gives opportunity of forming taste and judgment in them, interests them in a more lively manner in the coming at the sense of the author by the secret satisfaction they take in discovering all his beauties of themselves, and by degrees enables them to dispense with the assistance of the master, which is the end of all the pains he takes in instructing them. The master then adds and supplies what is wanting in their answers, enlarges and lays open what they have said too succinctly, and mends and corrects whatever mistakes they may have fallen into.

*He required them to chuse a man of deep learning and an unblameable life, that the imperial town might be sanctified by his instructions and example.* A great lesson indeed! Knowledge is not a sufficient qualification for ecclesiastical employments, good manners are still more necessary. These last should always have the preference. And thus the historian Theodoret, from whence this passage is taken, has set morals before learning, and example before in-

<sup>b</sup> Nec solum hoc ipse debet docere præceptor, sed frequenter interrogare, & judicium discipulorum experiri. Sic audientibus securitas aberit, nec quæ dicentur perfluent aures: simulque ad id perducentur, quod ex hoc quæritur, ut inveniant, & ipsi intelligant. Nam quid aliud agimus docendo eos, quam ne semper docendi sint? *Quintil. lib. 2. cap. 5.*

struction,

struction, conformably to what is said of Jesus Christ, that <sup>c</sup> *he was mighty in deeds and in words*; <sup>d</sup> *he did and taught*.

*That the Emperors, who are masters of the world, and are notwithstanding great sinners, may receive his advice with confidence, and his corrections with respect.* He might have simply said, *that the Emperors might be the more enabled to profit by his advice and corrections.* But how great a beauty and solidity do the two epithets and characters here given to the Emperors add to the thought, the one seems to place them above remonstrances, and the other, expresses the great need they have of them. It will be proper also to take notice of the exactness and connection of the two parts, which make up the last clause of the sentence, *to receive his advice with confidence, and his corrections with respect.*

*But that, he said, was a matter above his abilities, and the choice belonged to them.* How admirable was the piety of Valentinian, who would not take upon himself the choice of a bishop, as knowing that he should make himself responsible for the terrible consequences that such a choice might have. One might mention upon this occasion the beautiful saying of Catherine Queen of Portugal, “<sup>e</sup> *I could wish,* said she, “*the bishops of Portugal during my*” “*regency might be immortal, that I might*” “*have never a bishoprick to dispose of.*

*The bishops met together.* One may explain in few words how elections formerly were used to be made, and by what degrees they arrived at the state we now see them in.

<sup>c</sup> Luke xxiv. 19. <sup>d</sup> Acts i. 1. <sup>e</sup> D. Barth. liv. 1. cap. 6.

*Ambrose hastened to the church to prevent the disorder.* One may observe how divine Providence presides over all deliberations, and especially in ecclesiastical assemblies; after what manner it lies hid under events which seem to be the effect of pure chance, but are in reality secretly ordained; how absolutely it disposes of the wills of men, which it always infallibly leads to the compassing of its own ends, without any infringement upon their liberty; how it commands our thoughts, and with what facility it calms and unites mens minds, who were so divided but a moment before, as to be ready to break out into an open sedition.

*That he was not even yet baptized.* Here we might put in a word upon the antient custom of deferring baptism, and produce instances of it. This delay, we might observe, was owing to two motives; the one to make a fuller preparation for the duly receiving of baptism, and to be more able to preserve the effect and virtue of it with security; and the other, to live with impunity in sin and pleasure. The Church approved of the first, and abhorred the second.

*They put him under a guard, that he might not escape.* We should here lay open the vain efforts S. Ambrose made to avoid the bishoprick; his hasty flight for one whole night, and his uncertain wanderings, which led him back to the same place, from whence he set out; his affectation of cruelty in a judgment he gave; with other artifices still more astonishing which he made use of against all rule and decorum, but which the people knew the real cause of.

This will be a natural occasion to observe to them, that in the first ages of the church they were



were obliged to offer violence to the Saints, before they could engage them to enter into priests orders, or undertake the charge of a bishoprick; and that ecclesiastical history furnishes us with abundance of very curious and agreeable instances of it, which it would now be too long to recite to them. This would raise their curiosity, and upon other occasions one might inform them how S. Basil, S. Gregory Nazianzen, S. Chrysostom, S. Augustin, S. Paulinus, and a great many others broke out into tears, when forced upon the priesthood or episcopal office, and how serious their fears were, and how deep and sincere their sorrow. One may add, that the weight of the employment is not lessened since that time, and endeavour to fix in their minds that excellent rule of S. Gregory the great, \* “ that he who possesses the virtues  
“ required in the care of souls should not take  
“ upon him the priestly office, unless con-  
“ strained to it; but that he who knows he has  
“ them not, should not take it upon him,  
“ even tho’ he were compelled to it.”

*The Emperor ordered, that he should be baptized immediately, and consecrated within eight days after.* We may take notice, that this ordination was contrary to † S. Paul’s direction not to ordain a *Neophyte*, that is, one newly baptized, and contrary also to the common rules of the church; but that it was the author of those rules, that dispensed S. Ambrose from the observation of them by the open violence he permitted the people to offer him upon this occasion, which went so far as not to hearken in

\* Virtutibus pollens, co- tus accedat.  
actus ad regimen veniat: † 1 Tim. iii. 6.  
virtutibus vacuus nec coac-

any wise to his remonstrances against it. Besides, the equity, probity, and sufficient qualifications of Ambrose, which were acknowledged by all the world, placed him far above the state of Christians lately instructed.

By daily lectures of this sort in every class, it is easy to comprehend how large a progress might be made at the end of a few years; how thoroughly youth might become acquainted with their own tongue; how many curious points of history, and ancient customs, they might learn; what a fund of morality they would imperceptibly lay up; how many excellent principles for the conduct of life they would be furnished with by the different passages of history they should be made to read, or hear quoted; and lastly, what a taste for reading they would carry from school, which I look upon as one of the principal advantages of education; because this taste, as I have already observ'd, would preserve them from abundance of dangers incident to idleness, would make them love and seek after the company of men of learning and merit, and would render such low and empty conversations unsupportable, as are the consequence of ignorance, and the source of a thousand ills.

I am of opinion that no body can think half an hour every day, or every other day, too much time to be spent in the study of the language of our own country, whilst all the rest is taken up in learning the two other tongues; and as one of the principal advantages we are to expect from them is to be the more perfect in our own. I have more cause to fear that I shall be blamed for not having allowed enough to it; but the number of things that are to be taught

taught in the several classes obliges us to be confined within narrow bounds ; and I must press the Professors not to omit them, nor be too large in their moral and pious reflexions, which to make the impression we desire, should be delivered as by accident, without any apparent design, and always without affectation.



## ARTICLE the THIRD.

*Of Translation.*

**A**S soon as the boys have made some progress in the understanding of Latin authors, they must be put upon translating certain select passages, and setting them down in writing.

Their translation at first must be plain, clear, and correct, exactly rendering the meaning and even the expression, as much as may be. Pains must afterwards be taken to set it off and embellish it, in giving the delicacy and elegance of the Latin phrases, by such as will answer to them in our own tongue. And lastly, we must endeavour to bring them by degrees to that point of perfection, which gives success in this kind of writing ; I mean that exact medium, which being equally removed from too servile a restraint, and too excessive a liberty, faithfully expresses the entire meaning, without considering so much the number as the import of the words.



'Tis the rule which Cicero tells us he followed himself in translating the Orations, which two of the most famous Orators in Greece spoke against one another. "What a misfortune it is," says M. de Tourreil in the beautiful preface he has put before his translation of those orations, "that a copy which was extant in S. Jerome's time, and by the excellence of the copyer must have come so near to the original, should not be transmitted down to us? It would have taught us how to translate well; we should have thence learnt when it is proper to shake off the yoke of heavy exactness, and too servile an adherence; it would in short have at once fixed the bounds of a judicious fearfulness, and a successful boldness. Tully indeed points out the method we ought to follow; but example instructs far better than precept."

M. de Tourreil, speaking of the difficulties of translation, lays down some general rules for that way of writing, which may be of great use both to masters and scholars. "To this perpetual restraint, says he, is joined the difference of languages, which ever embarrasses you, and often leads you into despair. You grow sensible, that the peculiar genius of the one is often contrary to the genius of the other, and that 'tis almost constantly lost in a version. So that the common translations have

\* *Converti ex Atticis.... necesse habui reddere, sed nec converti ut interpretes, sed ut orator, sententiis iisdem, & earum formis, tanquam figuris; verbis ad nostram consuetudinem aptis: in quibus non verbum pro verbo* *necesse habui reddere, sed genus omnium verborum vimque servavi. Non enim ea me annumerare lectori putavi oportere, sed tanquam appendere. Cic. de opt. gen. orat. n. 14.*

“ been justly compared to the wrong side of a  
 “ piece of tapisstry, which at best gives only  
 “ the gross lineaments of the finished figures,  
 “ which the right side represents.”

After quoting a beautiful passage of Quintilian upon the difficulty of imitation, he adds,  
 “ ’Tis true when I translate, I give my self up  
 “ to follow another whom I chuse for my  
 “ guide ; and the best I can do is to take care  
 “ lest my attachment to my guide should carry  
 “ me too far, and degenerate into slavery ; in  
 “ which case, instead of originals full of life  
 “ and spirit, I should substitute dead and inanimate copies. I have besides a good war-  
 “ rant, <sup>h</sup> who upon a like occasion withdrew  
 “ from the tyranny of the letter, made him  
 “ self master of the sense, and as by right of  
 “ conquest subjected it to the phrase of his own  
 “ tongue.”

“ On the other hand too free a translation has  
 “ its inconveniencies, and escaping from one  
 “ extreme, falls into another. Every paraphrase disguises the text. Instead of presenting the image it promises, it paints one  
 “ half by fancy, and the other from an original ; from whence is formed some monstrous production, which is neither original  
 “ nor copy. Now a translator properly speaking is no other than a painter, who deals in  
 “ copying. And every copyer, that misplaces  
 “ but the out-lines, or fashions them after his  
 “ own liking, is unfaithful. He errs in the  
 “ first setting out, proceeds against his own  
 “ plan, for want of remembering that all he

<sup>h</sup> Quasi captivos sensus in transposuit. Hieron. Ep. ad.  
 suam linguam victoris jure Pammach.

“ has to do is to produce a likeness, and if he  
 “ fails of that he does nothing. For my part  
 “ then, I have my model, and I cannot fol-  
 “ low him too closely. Whether therefore I  
 “ extend or enlarge what he cuts short or a-  
 “ bridges, whether I load with ornaments what  
 “ he leaves plain, tarnish his beauties, or co-  
 “ ver his faults ; in short, wherever I depart  
 “ from his character in the words I put into his  
 “ mouth, ’tis no longer him, but my self that  
 “ I describe ; I deceive under a borrowed ap-  
 “ pearance, and am no longer a translator, but  
 “ an original.”

“ The first obligation of a translator is to  
 “ enter well into the genius and character of the  
 “ author he goes about to translate ; to trans-  
 “ form himself into him as much as possible ;  
 “ to cloath himself with the sentiments and  
 “ passions he undertakes to transmit to us ; and  
 “ to lay a restraint upon that inward compla-  
 “ cency, which is continually forcing itself  
 “ upon us, and instead of forming us after the  
 “ image of others, fashions them after ours ;  
 “ in a word, to draw over again the turns and  
 “ figures of the original with the same force  
 “ and beauty ; and yet so, as if our language  
 “ cannot perfectly come up to them by a strict  
 “ adherence to the like forms of expression,  
 “ we may be allowed to cast off the yoke, and  
 “ indulge our selves in the full liberty of pro-  
 “ curing wherewithal to pay by an equivalent.”

I shall here add a reflexion of Madam Da-  
 cier’s, which may serve to correct, or rather  
 clear up, what Mr. de Turreil means, when  
 he says that a translator properly speaking is  
 no other than a copyer. “ When I speak of  
 “ a tran-



“ a translation in prose, says she, I do not  
“ mean a servile translation, I mean a ge-  
“ rous and noble translation, which keeping  
“ closely to the ideas of the original, searches  
“ out the beauties of its language, and repre-  
“ sents the images without retailing the words.  
“ The first sort becomes unfaithful thro’ too  
“ scrupulous a faithfulness; for it loses the spirit  
“ to preserve the letter, which is the effect of  
“ a cold and barren genius; whereas the other,  
“ tho’ chiefly aiming to preserve the spirit, for-  
“ gets not in its greatest liberties to retain the  
“ letter, and by means of its bold, but ge-  
“ nuine strokes, becomes not only a faithful  
“ copy of its original, but another original it-  
“ self; which cannot be performed but by a  
“ solid, noble, and a fruitful genius . . . . .  
“ Translation is not like the copy of a picture,  
“ where the copyer is tied down to the lines,  
“ colours, proportions, turns, and postures of  
“ the original he follows. ’Tis quite another  
“ thing. A good translator is not so confin’d...  
“ Here, as in all other instances of imitation, the  
“ soul full of the beauties it intends to represent,  
“ and inebriated with the pleasing vapours ari-  
“ sing from those fruitful springs, must suffer  
“ itself to be ravished and transported by the  
“ other’s enthusiasm, and thus making it its  
“ own, must produce very different images and  
“ expressions, tho’ with some resemblance.”

These rules may suffice for scholars. Only  
we must observe to them, that the translation  
of the poets claims some peculiar ones to itself,  
and tho’ it be in prose, must partake of the  
genius of poetry, retain the same fire, vivaci-  
ty, and boldness, and consequently without scru-  
ple make use of such expressions, turns, and

figures, as are not allowable in an orator or an historian.

I have already observed, that it is proper to select the most beautiful passages of authors for the boys to translate. For besides, that they will thus be more agreeable to them, and they will take the greater pains in translating them, 'tis the surest way of forming their taste. They will hereby become acquainted with their authors, and insensibly fall into their turns, manners, and sentiments.

It will be useful too, when the authors have been translated by a learned hand, to compare that version with the translations of the scholars, to encourage them, and lay before them good models. They will esteem it an honour to follow them, tho' at a distance. They will strive to get as near them as they can. And sometimes they will come up to them, and it may be go beyond them in certain passages.

As examples have always more force than precepts, I will here insert the translation of some letters of Pliny the younger, which will doubtless be very agreeable to the reader, and useful to youth.

\* C. PLINIUS CORNEL. TACITO, SUO S.

*Ridebis & licet rideas. Ego Plinius ille, quem nōsti, apros tres, & quidem pulcherrimos, cepi. Ipse? inquis. Ipse; non tamen ut omnino ab inertia mea & quiete discederem. Ad retia sedebam, erant in proximo, non venabulum aut lancea, sed stylus & pugillares. Meditabar aliquid enotabam-*

\* Lib. 1. Ep. 6.

que,

que, ut, si manus vacuas, plenas tamen ceras reportarem. Non est quod contemnas hoc studendi genus. Mirum est ut animus agitatione motuque corporis excitetur. Jam undique sylvæ & solitudo, ipsumque illud silentium, quod venationi datur, magna cogitationis incitamenta sunt. Proinde, cum venabere, licebit, auctore me, ut panarium & lagunculam, sic etiam pugillares feras. Experieris non Dianam magis montibus quam Minervam inerrare. Vale.

## A CORNEILLE TACITE.

“ Vous allez rire, & je vous le permets :  
 “ riez-en tant qu’il vous plaira. Ce Pline,  
 “ que vous connoissez, a pris trois sangliers,  
 “ mais tres grands. Quoi lui-même, dites-  
 “ vous ? lui-même. N’allez pourtant pas croire,  
 “ qu’il en ait couté beaucoup à ma paresse.  
 “ J’étois assis près des toiles. Je n’avois à côté  
 “ de moi ni épieu ni dard, mais des tablettes  
 “ & une plume. Je révois, j’écrivois, & je  
 “ me préparois la consolation de remporter  
 “ mes feuilles pleines, si je m’en retournois  
 “ les mains vuides. Ne méprisez pas cette  
 “ manière d’étudier. Vous ne sauriez croire  
 “ combien le mouvement du corps donne de  
 “ vivacité à l’esprit : sans compter que l’om-  
 “ bre des forêts, la solitude, & ce profond si-  
 “ lence qu’exige la chasse, sont très propres à  
 “ faire naître d’heureuses pensées. Ainsi croiez-  
 “ moi, quand vous irez chasser, portez votre  
 “ pannetiere & votre bouteille ; mais n’oubliez  
 “ pas vos tablettes. Vous éprouverez que Mi-  
 “ nerve se plaît autant sur les montagnes que  
 “ Diane. Adieu.”



The translation here is literal, and very faithful. And yet there is nothing forced or like a version; but the whole has the air of an original.

We may observe to the boys, that *ego Plinius ille* cannot be so well rendered in French by the first person; that another expression more agreeable to our custom was requisite to be used instead of the word *ceras*; that the phrase *l'ombre des forêts* forms a more musical and grateful sound to the ear, than if it had been, as it is in the Latin, *sans compter que les forêts, la solitude, &c.*

<sup>1</sup> C. PLININS MINUTIO FUNDANO SUO S.

*Mirum est quam singulis diebus in urbe ratio aut constet aut constare videatur pluribus cunctisque (or junctisque) non constet. Nam, si quem interroges, Hodie quid egisti? respondeat, Officio togæ virilis interfui; sponsalia aut nuptias frequentavi; ille me ad signandum testamentum, ille in advocationem, ille in consilium rogavit. Hæc, quo die feceris necessaria; eadem, si quotidie fecisse te reputes, inania videntur, multo magis cum secesseris. Tunc enim subit recordatio, quot dies quam frigidis rebus absumpsi? Quod evenit mihi postquam in Laurentino meo aut lego aliquid, aut scribo, aut etiam corpori vaco, ejus fulturis animus sustinetur. Nihil audio quod audisse, nihil dico quod dixisse pœniteat. Nemo apud me quemquam sinistris sermonibus carpit; neminem ipse reprehendo, nisi unum me, cum parum commodè scribo. Nulla spe, nullo*

<sup>1</sup> Lib. 1. Ep. 9.

*timore sollicitor ; nullis rumoribus inquietor. Mecum tantum & cum libellis loquor. O rectam sinceramque vitam ! O dulce otium honestumque ac pene omni negotio pulcrius ! O mare, ô littus, verum secretumque musœon ! Quam multa invenitis, quam multa dictatis ! Proinde tu quoque strepitum istum, inanemque discursum, & multum ineptos labores, ut primum fuerit occasio, relinque, teque studiis vel otio trade. Satius est enim, ut Attilius noster eruditissimè simul & facetissimè dixit, otiosum esse, quam nihil agere. Vale.*

## A. MINUTIUS FUNDANUS.

“ C’est une chose étonnante de voir comment  
 “ le tems se passe à Rome. Prenez chaque  
 “ journée à part, il n’y en a point qui ne soit  
 “ remplie : rassemblez-les toutes, vous êtes surpris de les trouver si vuides. Demandez à  
 “ quelqu’un, Qu’avez vous fait aujourd’hui ?  
 “ J’ai assisté, vous dira-t-il, à la cérémonie de  
 “ la robe virile, qu’un tel a donnée à son fils.  
 “ J’ai été prié à des fiançailles ou à des noces.  
 “ L’on m’a demandé pour la signature d’un  
 “ testament. Celui-ci m’a chargé de sa cause.  
 “ Celui-là m’a fait appeller à une consultation.  
 “ Chacune de ces choses, quand on l’a faite, a  
 “ paru nécessaire : toutes ensemble paroissent  
 “ inutiles, & bien davantage, quand on les repasse dans une agréable solitude. A lors vous  
 “ ne pouvez vous empêcher de vous dire, A  
 “ quelles bagatelles ai-je perdu mon temps ?  
 “ C’est ce que je répète sans cesse dans ma  
 “ terre de Laurentin, soit que je lise, soit que  
 “ j’écrive, soit qu’à mes études je mêle les exercices du corps, dont la bonne disposition in-

“ flue tant fur les opérations de l'esprit. Je  
 “ n'entends, je ne dis rien, que je me repente  
 “ d'avoir entendu, & d'avoir dit. Personne  
 “ ne m'y fait d'ennemis par de mauvais dif-  
 “ cours. Je ne trouve à redire à personne, sinon  
 “ à moi-même, quand ce que je compose n'est  
 “ pas à mon gré. Sans desirs, sans crainte, à  
 “ couvert des bruits fâcheux, rien ne m'inquiète.  
 “ Je ne m'entretiens qu'avec moi & avec mes li-  
 “ vres. O l'agréable, ô l'innocente vie ! Que cette  
 “ oisiveté est aimable, qu'elle est honnête, qu'elle  
 “ est préférable même aux plus illustres em-  
 “ plois ! Mer, rivage, dont je fais mon vrai  
 “ cabinet ; que vous m'inspirez de nobles, &  
 “ d'heureuses pensées ! Voulez-vous m'en croire,  
 “ mon cher Fundanus ? Fuiez les embarras de  
 “ la ville. Rompez au plutôt cet enchainement  
 “ de soins frivoles qui vous y attachent.  
 “ Addonnez-vous à l'étude ou au repos, & son-  
 “ gez que ce qu'a dit si spirituellement & si  
 “ plaisamment notre ami Attilius, n'est que  
 “ trop vrai : *Il vaut infiniment mieux ne rien*  
 “ *faire, que de faire des riens.* Adieu.”

The pleasure one feels in reading this translation is a greater commendation of it than any I can give. What delights me most is the faithfulness of the translator in rendering every thought, and almost every expression, at the same time that he gives them an elegant turn ; which should be well observed by the scholars. Sometimes the addition of an epithet raises the thought, *Que vous m'inspirez de nobles, d'heureuses pensées !* The Latin might have been translated simply, *Que vous m'inspirez de pensées ! Quàm multa invenitis ! Quàm multa distatis !* At another time a metaphor introduced instead of a plain and natural expression shall serve to set



set off a phrase. These Latin words, *Et multum ineptos labores, ut primum fuerit occasio, relinque*, might have been translated thus, *quittez au plutôt ces occupations frivoles*. The metaphorical turn has a much greater grace, *Rompez au plutôt cet enchainement de soins frivoles, qui vous y attachent*. And here we should dwell upon the just choice of words, which run on still in the same metaphor; *rompez, enchainement, attachent*, and shew that the French adds two beautiful thoughts to the Latin. *Enchainement de soins frivoles*, instead of saying simply *soins frivoles*, *ineptos labores*, which is far more emphatical, and shews how these idle occupations continually succeed one another. *Qui vous y attachent* is not in the Latin, but was necessary to make the period more smooth.

I shall pass by several other observations of this kind, that I may come to some critical remarks. In my opinion they should be allowed in a work of this nature; and tho' some faults should be discovered, which might have escaped the best capacity, they will take nothing from the merit of the translation, or the reputation of the author. Besides I am doing here what I should do in a class upon reading this translation to the scholars, where I should think my self obliged to lay my doubts before them, and observe to them the passages, where the sense may have been mistaken.

*Celui-ci m'a chargé de sa cause*. I question whether this is the meaning of the words, *ille me in advocacionem rogavit*. In good Latin *advocatus* does not signify a pleader, but one who assists the pleader with his advice or credit by appearing in the cause. Yet in Pliny's time it had also the first signification, and Quintilian

very often uses it in this sense. What makes me doubt whether *advocatio* here signifies the office of a pleader is, that the different occupations Pliny speaks of in this letter are almost all matters of mere ceremony, and for that reason better express the loss of time in being taken up with them; whereas nothing is more serious and important than the discharge of this office, and we certainly cannot look upon the time as ill-spent, which is employed in the defence of a cause we have undertook.

*Chacun de ces choses, quand on l'a faite, a paru nécessaire; toutes ensemble paroissent inutiles.* The Latin gives quite another thought. Upon examining these things the day we do them, they seem necessary; but when afterwards we come to reflect, that all our days have passed thus, we find them very empty and trifling.

*Soit qu'à mes études je mêle les exercices du corps; dont la bonne disposition influe tant sur les opérations de l'esprit.* We must inform the boys, that sometimes there are thoughts and expressions in Latin, which cannot well be turned into French, and that instead of them we must express our selves in such manner as comes nearest to the sense of them. This passage may be one instance, and we shall have several more hereafter. The Latin presents us here with a fine image. Our body is a kind of building, but a building disposed to decay, and stands continually in need of being prop'd up and supported, or otherwise it would tumble down and fall to ruin. Diet, rest, walking, and several exercises are as so many props and supports to it; and at the same time they serve also to support the mind. *Aut etiam corpori vaco, cujus futuris animus sustinetur.* The French has not expressed this beauty, Per-

*Personne ne m'y fait d'ennemis par de mauvais discours.* This is not at all the sense of the Latin, and the translator must have read it differently from what we have it in the text. *Nemo apud me quemquam sinistris sermonibus carpit.* No one in my presence takes the liberty to speak ill of any body.

*Que cette oisiveté est aimable... qu'elle est préférable même aux plus illustres emplois!* The Latin is not so decisive; there is a lenitive added, which was requisite to soften what might appear too harsh and over-strained in the expression. *O dulce otium, honestumque, ac penè omni negotio pulcrius!* For is it really true, that the pleasures of rest and retirement, are always preferable to publick employments, which are extremely wearisome and laborious? Was this principle received, what would become of the state?

*Il vaut infiniment mieux ne rien faire, que de faire des riens.* One might doubt at first sight, whether this thought, which is extremely pretty, were really the author's or no. For *otiosum esse* does not ordinarily signify *ne rien faire*, but to be at leisure, to be without business, without necessary and pressing employment, which does not hinder but that a man may take pains, and employ himself; it even gives him an opportunity of doing it, tho' in a more agreeable, because in a freer manner. <sup>m</sup> And this is the sense of that beautiful expression of Scipio Africanus, who was used to say *nunquam se minùs*

<sup>m</sup> Cic. lib. 3. Offic. n. 1.

<sup>n</sup> I question whether M. Dubois has translated this passage very exactly. *Il a-*

*voit coutume de dire qu'il n'a-voit jamais plus d'affaires, que lorsqu'il étoit sans affaires.*



*otiosum esse, quàm cum esset otiosus*; that he was never less at leisure, than when he was at leisure; never more employed, than when he was without employment. On the other hand *nihil agere* usually signifies to do nothing; and it is one of the three faults, that Seneca charges upon the greatest part of mankind, that they pass the best part of their life, either in doing nothing, or in doing ill, or in doing something else than what they should do.

Yet when we examine attentively the passage we are upon, we shall find that the French very faithfully expresses the meaning of the text. For Pliny advises Fundanus to retire into the country, that he may give himself up either to study or repose, *teque studiis vel otio trade*; and the alternative implies that *otium* here must not be confounded with the time that is spent in study. *Otiosum esse* signifies therefore to be at rest, to do nothing. And *nihil agere* answers to the trifling occupations of the town, which Pliny had termed *multum ineptos labores*. Consequently *nihil agere* is happily rendered by the words *faire des riens*; and it is the sense that is given it in Stephens's Thesaurus, *rebus inanibus implicari*. And it is thus we can conceive it to be prettily and pleasantly said, *eruditissimè simul & facetissimè*; for there would be nothing either witty or facetious in it, if it meant only, *that it is better to be at leisure, than to do nothing*.

Criticism of this kind may in my opinion be very serviceable to young people; as it is a good means of forming their judgment, to lay

• Si volueris attendere, nil agentibus, tota aliud a-  
magna vitæ pars elabatur gentibus. Senec. Epist. 1.  
malè agentibus, maxima ni-

difficulties

difficulties before them, as I have done here, and to endeavour to make them give a solution of them themselves, if possible.

P. C. PLINIUS BEBIO HISPANO SUO S.

*Tranquillus, contubernalis meus, vult, emere agellum, quem venditare amicus tuus dicitur. Rogo cures quanti æquum est emat; ita enim delectabit emisse. Nam mala emptio semper ingrata est, eò maximè quòd exprobrare stultitiam domino videtur. In hoc autem agello (si modò arriserit pretium) Tranquilli mei stomachum multa sollicitant; vicinitas urbis, opportunitas viæ, mediocritas villæ, modus ruris, qui avocet magis quam distringat. Scholasticis (alit. dominis) porro studiosis, ut hic est, sufficit abunde tantum soli, ut relevare caput, reficere oculos, reptare per limitem, unamque semitam terere, omnesque viticulas suas nosse, et numerare arbusculas possint. Hæc tibi exposui, quo magis scires quantum ille esset mihi, quantum ego tibi debiturus, si prædiolum istud, quod commendatur his dotibus, tam salubriter emerit, ut penitentiæ locum non relinquat. Vale.*

A. BEBIUS.

“ Suetone, qui loge avec moi, a dessein d’acheter une petite terre, qu’un de vos amis  
“ veut vendre. Faites en sorte, je vous prie,  
“ qu’elle ne soit vendue que ce qu’elle vaut.  
“ C’est à ce prix qu’elle lui plaira. Un mauvais  
“ marché ne peut être que désagréable,  
“ mais principalement par le reproche continuel  
“ qu’il semble nous faire de notre impru-

Lib. 1. Ep. 24.

dence.

" dence. Cette acquisition (si d'ailleurs elle n'est  
 " pas trop chere) tente mon ami par plus d'un  
 " endroit ; son peu de distance de Rome, la  
 " commodité des chemins, la médiocrité des  
 " bâtimens, les dépendances plus capables d'a-  
 " muser que d'occuper. En un mot, il ne faut  
 " à ces Messieurs les savans, absorbés comme  
 " lui dans l'étude, que le terrain nécessaire pour  
 " délasser leur esprit, & réjouir leurs yeux. Il  
 " ne leur faut qu'une allée pour se promener,  
 " qu'une vigne dont ils puissent connoître tous les  
 " sèps, que des arbres dont ils puissent savoir  
 " le nombre. Je vous mande tout ce détail  
 " pour vous apprendre quelle obligation il m'au-  
 " ra, & toutes celles que lui & moi vous au-  
 " rons, s'il achette, à des conditions dont il  
 " n'ait jamais lieu de se repentir, une petite  
 " maison telle que je viens de la dépeindre.  
 " Adieu."

This letter, tho' very short and plain, is ex-  
 ceedingly fine. The translation is very happy  
 in giving all its beauties, except one, which our  
 language is not capable of ; I mean the dimi-  
 natives, which in the Latin, especially upon a  
 gay subject, are wonderfully agreeable. *Agel-  
 lum, viticulas, arbusculas, prædiolum*. I place  
 in the same class the frequentative verb, *reptare  
 per limitem*, the beauty of which is easier to be  
 perceiv'd, than capable of being explained.

¶ C. PLINIUS PROCULO SUO S.

*Petis ut libellos tuos in secessu legam, examinem-  
 que an editione sint digni. Adhibes preces, allegas*

¶ Lib. 3. Ep. 15.

*exemplum.*



*exemplum. Rogas etiam ut aliquid succisivi temporis studiis meis subtraham, impertiar tuis. Adjicis M. Tullium mirâ benignitate poetarum ingenia fovisse. Sed ego nec rogandus sum, nec hortandus. Nam & poëticen ipsam religiosissime veneror, & te validissime diligo. Faciam ergo quod desideras, tam diligenter quam libenter. Videor autem jam nunc posse rescribere, esse opus pulcrum, nec supprimendum, quantum æstimare licuit ex iis, quæ me præsentem recitasti, si modo mihi non imposuit recitatio tua. Legis enim suavissimè & peritissimè. Confido tamen me non sic auribus ducti, ut omnes aculei judicii mei illarum delinimentis refringantur. Hebetantur fortasse, & paululum retunduntur, revelli quidem extorquerique non possunt. Igitur non temere jam de universitate pronuntio ; de partibus experiar legendo. Vale.*

## A. PROCULUS.

“ Vous me priez de lire vos ouvrages dans  
 “ ma retraite, & de vous dire s'ils sont dignes  
 “ d'être publiés. Vous m'en pressez, vous au-  
 “ torisez vos prières par des exemples. Vous  
 “ me conjurez même de prendre sur mes études  
 “ une partie du loisir que je leur destine, & de  
 “ la donner à vôtres. Enfin, vous me citez  
 “ Cicéron, qui se faisoit un plaisir de favoriser  
 “ & d'animer les poètes. Vous me fait tort.  
 “ Il ne faut ni me prier, ni me presser. Je suis  
 “ adorateur de la poésie, & j'ai pour vous une  
 “ tendresse que rien n'égale. Ne doutez donc  
 “ pas que je ne fasse avec autant d'exactitude  
 “ que de joie ce que vous m'ordonnez. Je  
 “ pourrois déjà vous mander que rien n'est plus  
 “ beau, & ne mérite mieux de paroître ; du  
 “ moins

“ moins autant que j’en puis juger par les en-  
 “ droits, que vous m’avez fait voir ; si pourtant  
 “ votre prononciation ne m’a point imposé ; car  
 “ vous lisez d’un ton fort imposteur. Mais  
 “ j’ai assez bonne opinion de moi, pour croire  
 “ que le charme de l’harmonie ne va point  
 “ jusqu’à m’ôter le jugement. Elle peut bien  
 “ le surprendre, mais non pas le corrompre ni  
 “ l’alterer. Je croi donc déjà pouvoir hazarder  
 “ mon avis sur le corps de l’ouvrage. La lec-  
 “ ture m’apprendra ce que je dois penser de  
 “ chaque partie. Adieu.”

I shall examine but one single passage in this  
 letter, which is not the least difficult, nor the  
 least beautiful. *Confido tamen me non sic auribus  
 duci, ut omnes aculei judicii mei illarum delini-  
 mentis refringantur. Hebetantur fortasse & pau-  
 lulum retunduntur ; revelli quidem extorquerique  
 non possunt.*

To make the boys thoroughly understand this  
 passage, we must begin with explaining the me-  
 taphor to them, which makes all the beauty  
 and difficulty of it. This metaphor consists  
 in the word *aculeus*, which signifies a *sharp  
 point*, as the point of a dart or spear, designed  
 to pierce thro’ and penetrate. Now three things  
 may either weaken or absolutely hinder this ef-  
 fect ; if the edge of the point be taken off, *he-  
 betari, retundi* ; if it be broken, *refringi* ; and  
 lastly, if it be entirely plucked off from the  
 wood, to which the iron is fastened, *revelli, ex-  
 torqueri.*

Pliny expresses the penetration of the judgment  
 by the image of a point, which might indeed  
 have its edge taken off by the impression, which  
 a graceful pronounciation had made upon his  
 ears,

ears, but could not be broken, much less totally carried away.

It may be questioned, whether these two ideas *delinimenta* and *refringunt* square well together, the one expressing gentleness and allurement, and the other force and violence. But I think we should carry the matter too far, if we required so strict an exactness, as not to be content that the charms of pronunciation should produce the effect here mentioned upon the judgment, without being able to find out something gentle in nature, that may take off the edge of a point, break it, or pull it in pieces.

The translator has rendered the passage thus, *J'ay assez bonne opinion de moi pour croire que le charme d'harmonie ne va point jusqu'à m'ôter le jugement. Elle peut bien le surprendre, mais non pas le corrompre, ni l'alterer.* I make no doubt, considering his good taste, but he used his utmost endeavours to express the Latin metaphor. But seeing that our language was not capable of it, and that if he should servilely keep to the expression, he should lose the beauty of the thought, he followed Horace's advice upon the occasion, and quitted a subject he despaired of handling well,

*Et quæ  
Desperat tractata nitefcere posse, relinquit \*.*

And thus preserving the main of the thought, he has given it another turn, which seems more natural, and is no less beautiful than that of the Latin.

This is one of the principal rules of translation, which should be well inculcated into the boys, and is particularly necessary with respect

\* De Arte Poet.



to metaphors, which are usually the torture and despair of translators, and cannot possibly be expressed in another language, without an alteration of all their beauties.

† C. PLINIUS MAXIMO SUO S.

*Nuper me cujusdam amici languor admonuit, optimos esse nos, dum infirmi sumus. Quem enim infirmum aut avaritia aut libido sollicitat? Non amoribus servit, non appetit honores, opes negligit, & quantulumcunque, ut relicturus, satis habet. Tunc deos, tunc hominem esse se meminit. Invidet nemini, neminem miratur, neminem despicit; ac ne sermonibus quidem malignis aut attendit, aut alitur. Balinea imaginatur & fontes. Hæc summa curarum, summa votorum: mollemque in posterum & pinguem, si contingat evadere, hoc est, innoxiam beatamque destinat vitam. Possum ergo, quod pluribus verbis, pluribus etiam voluminibus philosophi docere conantur, ipse breviter tibi mibi-que præcipere, ut tales esse sani perseveremus, quales nos futuros esse profitemur infirmi. Vale.*

A. MAXIME.

“ Ces jours passés, la maladie d'un de mes  
 “ amis me fit faire cette réflexion, que nous  
 “ sommes fort gens de bien quand nous sommes  
 “ malades. Car quel est le malade que l'a-  
 “ varice ou l'ambition tourmente? Il n'est  
 “ plus enivré d'amour, entêté d'honneurs. Il  
 “ néglige le bien, & compte toujours avoir as-  
 “ sez du peu, qu'il se voit sur le point de quitter.  
 “ Il croit des dieux, & il se souvient qu'il est

† Lib. 7. Ep. 26.

“ homme.

" homme. Il n'envie, il n'admire, il ne mé-  
 " prise la fortune de personne. Les médisances  
 " ne lui font ni impression, ni plaisir. Toute  
 " son imagination n'est occupée que de bains  
 " & de fontaines. Tout ce qu'il se propose,  
 " s'il en peut échaper, c'est de mener à l'avenir  
 " une vie douce & tranquille, une vie innocente  
 " & heureuse. Je puis donc nous faire ici à  
 " tous deux en peu de mots une leçon, dont les  
 " philosophes font des volumes entiers. Persé-  
 " vérons à être tels pendant la santé, que nous  
 " nous proposons de devenir, quand nous sommes  
 " malades. Adieu."

Instead of making any reflections upon this  
 letter, I shall add another, which in my opi-  
 nion is very beautiful and momentous, and it  
 shall close this small collection.

' C. PLINIUS TACITO SUO. S.

*Nec ipse tibi plaudis, & ego nihil magis ex fide  
 quam de te scribo. Posteris an aliqua cura nostri,  
 nescio : nos certa meremur ut sit aliqua, non dico  
 ingenio (id enim superbum) sed studio, sed labore,  
 & reverentia posterorum. Pergamus modò itinere  
 instituto ; quod ut paucos in lucem famamque pro-  
 vexit, ita multos in tenebris & silentio protulit.  
 Vale.*

A TACITE.

" Vous n'êtes pas homme à vous en faire ac-  
 " croire, & moi je n'écris rien avec tant de sin-

' Lib. 7. Ep. 14.

VOL. I.

I

cc cécile

“ cécité, que ce que j’écris de vous. Je ne fai  
 “ si la posterité aura pour nous quelque considé-  
 “ ration ; mais en vérité nous en méritons un  
 “ peu ; je ne dis pas par notre esprit, il y auroit  
 “ une sotte présomption à le prétendre, mais  
 “ par notre application, par notre travail, par  
 “ notre respect pour elle. Continuons notre  
 “ route. Si par là peu de gens sont arrivés au  
 “ comble de la gloire, & à l’immortalité ; par  
 “ là au moins beaucoup sont parvenus à se tirer  
 “ de l’obscurité & de l’oubli. Adieu.”

*The Translation of certain passages from  
 Cicero.*

I.

*Tully’s Letters to Atticus.*

In this second edition I have added two let-  
 ters, or rather parts of letters, from Tully to  
 his friend Atticus, which are no less valuable  
 than those of Pliny. I have given also two  
 translations of these letters, and both by a mas-  
 terly hand, the one by M. L’Abbé de S. Real,  
 and the other by M. l’Abbé Mongault. Mr. S.  
 Real translated only two books of these letters ;  
 M. Mongault, without being frightened at the dif-  
 ficulty of the undertaking, has published them  
 all, and by that means done great service to  
 abundance of persons, who are hereby enabled  
 to read with certainty and pleasure, the most cu-  
 rious part of Tully’s works relating to the his-  
 tory of his own time, tho’ the most difficult and  
 obscure.

*Ep.*



*Ep. xvii. from Tully to Atticus, B. I.*

The argument of the letter. Quintus Cicero, brother to the famous Orator, had married Pomponia, the sister of Atticus. But refusing to serve as lieutenant in Asia under his brother-in-law, it contributed not a little to a misunderstanding between them, which occasioned very bitter complaints on the part of Quintus Cicero, and caused a kind of rupture. This is the subject of the first part of this letter, which is all that I shall give.

CICERO ATTICO SAL.

Num. 1. *Magna mihi varietas voluntatis, & dissimilitudo opinionis ac judicii Quinti fratris mei, demonstrata est ex literis tuis, in quibus ad me epistolarum illius exempla misisti. Quâ ex re & molestia sum tanta affectus, quantam mihi meus amor summus erga utrumque vestrum afferre debuit; & admiratione, quidnam accidisset, quod afferret Quinto fratri meo aut offensionem tam gravem aut commutationem tantam voluntatis.*

Num. 2. *Atque illud à me jam ante intelligebatur, quod te quoque ipsum discedentem à nobis suspicari videbam, subesse nescio quid opinionis incommode, sauciumque ejus animum; & insedisse quasdam odiosas suspiciones. Quibus ego mederi cum cuperem antea sæpe, & vebementius etiam post sortitionem provinciæ, nec tantum intelligebam ei esse offensionis, quantum literæ tuæ declarant, nec tantum proficiebam, quantum volebam.*

Num. 3. *Sed tamen hoc me ipse consolabar, quod non dubitabam, quin te ille aut Dyrrachii, aut in istis locis uspiam visurus esset; quod cum*

*accidisset, confidebam, at mihi persuaferam, fore ut omnia placare inter vos non modò sermone ac disputatione, sed conspectu ipso congressuque vestro. Nam, quanta sit in Quinto fratre meo comitas, quanta jucunditas, quàm mollis animus & ad accipiendam & ad deponendam offensionem, nihil attinet me ad te, qui ea nosti, scribere. Sed accidit perincommodè, quod eum nusquam vidisti. Valuit enim plus quod erat illi nonnullorum artificii inculcatum, quàm aut officium, aut necessitudo, aut amor vester ille pristinus, qui plurimùm valere debuit.*

*Num. 4. Atque hujus incommodi culpa ubi resideat, faciliùs possum existimare quàm scribere. Vereor enim, ne, dum defendam meos, non parcam tuis. Nam sic intelligo, ut nihil à domesticis vulneris factum sit, illud quidem, quod erat, eos certe sanare potuisse. Sed hujusce rei totius vitium, quod aliquanto etiam latiùs patet quàm videtur, præsentì tibi commodiùs exponam.*

*Num. 5. De iis literis, quas ad te Thessalonica misit, & de sermonibus, quos ab illo & Romæ apud amicos tuos & in itinere habitos putas, ecquid tantum causæ sit ignoro; sed omnis in tua posita est humanitate mihi spes hujus levandæ molestiæ. Nam, si ita statueris, & irritabiles animos esse optimorum sæpe hominum, & eosdem placabiles; & esse hanc agilitatem, ut ita dicam, mollitiemque naturæ plerumque bonitatis; &, id quod caput est, nobis inter nos nostra sive incommoda, sive vitia, sive injurias esse tolerandas; facile hæc, quemadmodum spero, mitigabuntur. Quod ego, ut facias, te oro. Nam ad me, qui te unicè diligo, maximè pertinet, neminem esse meorum, qui aut te non amet, aut abs te non ametur.*

*Num. 6. Illa pars epistolæ tuæ minimè fuit necessaria, in quâ exponis, quas facultates aut provincialium,*

vincialium, aut urbanorum commodorum, & aliis temporibus, & me ipso consule, prætermiseris. Mibi enim perspecta est ingenuitas & magnitudo animi tui; neque ego inter me atque te quicquam interesse unquam duxi, præter voluntatem institutæ vitæ, quod me ambitio quædam ad honorum studium, te autem alia minime reprehendenda ratio ad honestum otium duxit. Vera quidem laude probitatis, diligentæ, religionis, neque me tibi, neque quemquam antepono. Amoris verò erga me, cum à fraterno amore domesticoque discessi, tibi primas defero. Vidi enim, vidi, penitusque perspexi in meis variis temporibus & sollicitudines & lætities tuas. Fuit mibi sæpe & laudis nostræ gratulatio tua jucunda, & timoris consolatio grata.

Num, 7. Quin mibi nunc, te absente, non solum consilium, quo tu excellis, sed etiam sermonis communicatio, quæ mibi suavissima tecum solet esse, maxime deest. Quid dicam in publica re? quo in genere mibi negligenti esse non licet. An in forensi labore? quem antea propter ambitionem sustinebam, nunc, ut dignitatem tueri gratia possim. An in ipsis domesticis negotiis? in quibus ego cum antea, tum verò post discessum fratris, te sermonesque nostros desidero. Postremò, non labor meus, non requies; non negotium, non otium; non forenses res, non domesticæ; non publicæ, non private; carere diutius tuo suavissimo atque amantissimo consilio ac sermone possunt.



The translation of the  
preceding letter by  
M. de Saint-Real.

The translation of the  
same letter by M.  
Mongault.

*Num. 1.* **A** Utant  
par  
votre lettre, que par la  
copie que vous m'en-  
voiez de celle de mon  
frere, je vois une grande  
altération dans son ami-  
tié pour vous, & mé-  
me dans son estime.  
J'en suis aussi affligé,  
que ma tendresse pour  
tous les deux m'y ob-  
lige, & aussi surpris  
qu'on le peut être, ne  
sachant d'où peut venir  
un ressentiment si vio-  
lent ; où, s'il n'en a  
point de sujet, un si  
grand changement dans  
son affection.

*n. 2.* Je comprenois  
bien déjà ce dont vous-  
même vous défiez aus-  
si quand vous partîtes  
d'ici, qu'il avoit quel-  
que ombrage contre  
vous, & que son esprit  
étoit ulcéré, & préoc-  
cupé de quelques soup-  
çons odieux sur votre  
compte. Mais il ne  
m'avoit

*Num. 1.* **J**E vois, &  
par vo-  
tre lettre,  
& par la copie que  
vous m'avez envoyée de  
celle de mon frere, qu'il  
y a une grande altéra-  
tion dans les sentimens  
& dans les dispositions  
où il étoit à votre é-  
gard. J'en suis aussi  
affligé que ma tendresse  
pour vous deux le de-  
mande, & je ne con-  
çois pas ce qui a pu si  
fort aigrir mon frere,  
& causer en lui un si  
grand changement.

*n. 2.* J'avois bien  
remarqué, & vous  
vous-étiez aussi aperçû  
avant que de partir,  
qu'on l'avoit prévenu  
contre vous, & qu'on  
avoit rempli son esprit  
de soupçons facheux.  
Lorsque j'ai travaillé à  
l'en guérir, & avant  
qu'il fût nommé Gou-  
verneur

m'avoit pas paru, dans les efforts que j'ai faits à diverses fois près de lui pour l'en guérir, non-seulement avant qu'il fût déclaré Préteur d'Asie, mais encore beaucoup plus fortement depuis : il ne me paroissoit pas, dis-je, qu'il fût aussi outré qu'il le paroît par sa lettre, quoique je ne gagnasse pas sur lui tout ce que je voulois,

n. 3. Je m'en consolais dans l'espérance certaine qu'il vous joindroit à Dyrrachium, ou quelque autre part dans vos quartiers ; & cela étant je me flatois ; & je n'en doutois pas, que tout s'accommoderoit entre vous, quand vous ne feriez que vous voir ; à plus forte raison quand vous vous parleriez, & que vous vous seriez éclaircis. Car il n'est pas nécessaire que je vous dise ce que vous savez comme moi, combien il est traitable & doux, & jusqu'où va sa facilité, également à se

brou-

verneur d'Asie, & surtout depuis, il ne m'a pas paru aussi aigri que vous me le marquez dans votre lettre, quoiqu'à la vérité je n'aie pu obtenir de lui tout ce que j'aurois voulu.

n. 3. Ce qui me consolait, c'étoit que je comptois qu'il vous verroit à Dyrrachium, ou quelque autre part dans vos quartiers ; & je me promettois, ou plutôt je ne doutois point, que cette entrevue ne suffît pour raccommoder tout, même avant que vous entraissiez dans aucun éclaircissement. Car vous savez, aussi-bien que moi, que mon frere est dans le fond le meilleur homme du monde ; & que s'il se brouille aisément, il se raccommode de même. Le malheur est que vous ne vous êtes point

I 4

vûs ;

brouiller, & à se raccommoder. Le malheur est, que vous ne vous êtes point vûs. Ainsi, ce qu'on lui a inspiré artificieusement contre vous, a prévalu dans son esprit sur ce qu'il devoit à votre liaison, à votre alliance, & à votre ancienne amitié.

n. 4. De savoir à qui en est la faute, c'est ce qu'il m'est plus facile de penser que d'écrire ; parceque je crains de ne pas épargner assez vos proches, en voulant défendre les miens. Car je suis persuadé, que si on n'a pas contribué dans sa famille à l'aigrir, du moins y auroit-on pu facilement l'adoucir. Mais je vous expliquerai plus commodément, quand nous nous reverrons, toute la malignité de cette affaire, qui s'étend plus loin qu'il ne semble.

n. 5. J'ignore, encore une fois, ce qui peut l'avoir obligé à vous écrire, comme il a fait, de Thessalonique,

vûs ; & c'est ce qui a été cause que les artifices de quelques mauvais esprits ont prévalu sur ce qu'il devoit à la liaison, à l'alliance, & à l'ancienne amitié qui est entre vous.

n. 4. Savoir à qui en est la faute, il m'est plus aisé de le deviner, que de vous le dire. Je craindrois de ne pas épargner vos proches, en défendant les miens. Je suis persuadé que, si l'on n'a pas contribué dans sa famille à l'aigrir, on n'a pas du moins travaillé à l'adoucir comme on auroit pu. Mais je vous expliquerai mieux, quand nous nous reverrons, d'où vient tout le mal, ce qui s'étend plus loin qu'il ne semble.

n. 5. Je ne conçois pas ce qui a pu porter mon frere à vous écrire de Thessalonique comme il a fait, & à parler



que, & à parler ici à vos amis, & sur la route, de la manière que vous croiez. Toute l'espérance qui me reste d'être délivré de ce chagrin n'est fondée que sur votre seule honnêteté. Si vous considérez que les meilleurs gens sont souvent les plus faciles à s'emporter, comme à s'appaiser ; & que cette légèreté, pour ne pas dire cette mollesse de sentimens, ne vient la plupart du tems que d'une trop grande bonté de naturel ; & ce qu'il faut dire avant tout, que nous avons à supporter mutuellement les foiblesses, les défauts, & même les outrages les uns des autres : tout cela se calmera facilement à ce que j'espere, & je vous en prie. Car vous aimant uniquement comme je fais, je ne dois rien oublier pour faire en sorte que tous ceux qui m'appartiennent vous aiment, & soient aimés de vous.

n. 6. Rien n'étoit moins

ler ici à vos amis, & sur la route, de la manière qu'on vous l'a rapporté. Quoiqu'il en soit, je n'espere d'être délivré de ce chagrin que par la confiance que j'ai en votre honnêteté. Si vous considérez que les meilleurs gens sont souvent ceux qui se fâchent le plus aisément, & qui reviennent de même ; & que cette légèreté, ou, pour parler ainsi, cette flexibilité de sentimens, est ordinairement une marque de bon naturel ; & sur-tout si vous faites réflexion qu'entre amis on doit se pardonner non-seulement les foiblesses & les défauts, mais même les torts réciproques : j'espere que tout cela se calmera aisément, & je vous le demande en grace. Car vous aimant autant que je fais, il n'est pas indifférent pour moi que tous mes proches vous aiment, & soient aimés de vous.

n. 6. Rien n'étoit moins

moins nécessaire que cette partie de votre lettre, où vous rap- portez tous les emplois qu'il n'a tenu qu'à vous d'avoir, soit à Rome, soit dans les provinces, sous mon Consulat, & en d'autres tems. Je connois à fond la franchise & la grandeur de votre ame, & je n'ai jamais prétendu qu'il y eût d'autre différence entre vous & moi, que celle du différent choix de vie, en ce que quel- que sorte d'ambition m'a porté à rechercher les honneurs, au lieu que d'autres motifs nul- lement blâmables vous ont fait prendre le parti d'une honnête oisiveté. Mais quant à la véritable gloire, qui est celle de la probité, de l'ap- plication, & de la ré- gularité, je ne vous pré- fère ni moi, ni homme du monde : & pour ce qui me regarde en par- ticulier, après mon frere & ma famille, je suis persuadé que personne ne m'aime tant que vous m'aimez. J'ai vû d'une

manière

manière

moins nécessaire que l'endroit de votre let- tre, où vous faites un détail de tous les em- plois qu'il n'a tenu qu'à vous d'avoir, soit dans les provinces, soit à Rome, pendant mon Consulat, & en d'autres tems. Je connois la noblesse & la droiture de votre cœur. J'ai toujours compté qu'il n'y avoit point d'autre différence entre vous & moi, que celle du dif- férent choix de vie ; en ce que quelque sorte d'am- bition m'a porté à re- chercher les honneurs, au lieu que d'autres mo- tifs nullement blâma- bles vous ont fait pren- dre le parti d'une hon- nête oisiveté. Mais quant à cette gloire vé- ritable, qui vient de la probité, de l'exactitude, de la régularité dans le commerce, je ne mets au dessus de vous ni moi, ni personne du monde : & pour ce qui me regarde en particu- lier, après mon frere & ma famille, je suis per- suadé que personne ne m'aime

manière

manière

manière à n'en pouvoir douter vos contentemens & vos peines dans les diverses rencontres de ma vie, & j'ai refenti avec une égale satisfaction la part que vous avez prise à mes avantages & à mes dangers.

n. 7. Dans le tems même que je vous parle, non-seulement vos conseils, en quoi vous êtes incomparable, mais votre entretien ordinaire, dont la douceur m'est si sensible, me fait un besoin extrême. Je ne vous regrette pas seulement pour les affaires publiques, qu'il ne m'est pas permis de négliger comme les autres : c'est encore pour mes fonctions du barreau, que je continue afin de me conserver la considération qui m'est nécessaire pour soutenir la dignité où elles m'ont aidé à parvenir. Je vous

m'aime autant que vous m'aimez. J'ai vû d'une manière à n'en pouvoir douter, & votre joie, & votre inquiétude dans les différentes situations où je me suis trouvé. Lorsque j'ai eu quelque succès, votre joie a augmenté la mienne : & lorsque j'ai été exposé à quelque danger, la part que vous y avez pris m'a rassuré & consolé.

n. 7. Maintenant même que vous êtes absent, je sens combien j'aurois besoin, non-seulement de vos conseils, en quoi personne ne peut vous remplacer ; mais encore de la douceur & de l'agrément de votre conversation. Je vous souhaite, & pour les affaires publiques, qu'il ne m'est pas permis de négliger comme les autres ; & pour mes fonctions du barreau, que je continue afin de me conserver la considération qui m'est nécessaire pour soutenir la dignité à laquelle elles m'ont élevé ;



vous regrette aussi pour mes affaires domestiques, dans lesquelles je vous trouve encore plus à dire depuis le départ de mon frere. Enfin, ni dans mon travail, ni dans mon repos ; ni dans mes occupations, ni dans mon loisir ; ni dans mes affaires domestiques, ni dans celles de ma profession ; ni dans les particulieres, ni dans les publiques, je ne saurois plus me passer de la douceur de votre aimable conversation, & de vos conseils.

élevé ; & pour mes affaires domestiques, où je vous trouve encore plus à dire depuis le départ de mon frere. Enfin, ni dans le travail, ni dans le repos, ni dans mes occupations, ni dans mon loisir ; ni dans mes affaires domestiques, ni dans celles du barreau ; ni dans les particulieres, ni dans les publiques, je ne puis plus me passer de la ressource & de l'agrément que je trouve dans les conseils & dans l'entretien d'un ami tel que vous.

The xviiiith letter of Tully to Atticus, book I.

CICERO ATTICO SAL.

Num. 1. *Nihil mihi nunc scito tam deesse, quàm hominem eum, quocum omnia, quæ me cura aliqua afficiunt, unà communicem ; qui me amet, qui sapiat, quocum ego colloquar, nihil fingam, nihil diffimulem, nihil obtegam. Abest enim frater ἀφελέστατος, & amantissimus. Metellus non homo, sed littus, atque aer, & solitudo mera. Tu autem, qui sæpissimè curam & angorem animi mei sermone & consilio levasti tuo, qui mihi & in publica re socius, & in privatis omnibus conscius, & omnium meorum sermonum & consiliorum particeps esse soles, ubinam es ?*

Num. 2.

Num. 2. *Ita sum ab omnibus destitutus, ut tantum requietis habeam, quantum cum uxore, & filiola, & mellito Cicerone consumitur. Nam illæ ambitiosæ nostræ fucosæque amicitie sunt in quodam splendore forensi; fructum domesticum non habent. Itaque, cum bene completa domus est tempore matutino, cum ad forum stipati gregibus amicorum descendimus, reperire ex magnâ turbâ neminem possumus, quocum aut joculari liberè, aut suspicari familiariter possumus.*

Num 3. *Quare te expectamus, te desideramus, te jam etiam arcessimus. Multa enim sunt, quæ me sollicitant anguntque, quæ mihi videor, aures nactus tuas, unius ambulationis sermone exhaurire posse. Ac domesticarum quidem sollicitudinum aculeos omnes & scrupulos occultabo; neque ego huic epistolæ atque ignoto tabellario committam. Atque hi (nolo enim te permoveri) non sunt permolesti, sed tamen insident & urgent, & nullius amantis consilio aut sermone requiescunt.*

The translation of the  
xviiiith letter by M.  
de Saint-Réal.

The translation of the  
same letter by M.  
l'Abbé Mongault.

Num. 1. **S**achez que rien ne me manque tant à l'heure qu'il est, que quelqu'un à qui je puisse communiquer tout ce qui me fait de la peine, qui ait de l'amitié pour moi & de la sagesse, avec qui j'ose parler sans rien feindre, dissimuler, ni cacher. Car mon frere,  
à qui

Num. 1. **C**omptez que rien ne me manque tant à présent qu'une personne sûre à qui je puisse m'ouvrir sur tout ce qui me fait de la peine, qui ait de l'amitié pour moi & de la prudence, avec qui j'ose m'entretenir sans contrainte, sans dissimulation,  
à qui

à qui je pouvois m'ouvrir de mes plus secrètes pensées avec autant de sûreté qu'aux bois & aux rochers, qui m'aime tendrement, & qui est la simplicité même, n'est plus ici, comme vous savez. Où êtes-vous, vous qui avez soulagé tant de fois mes soucis & mes peines par vos discours & par vos conseils ? qui me secondez dans les affaires publiques, & à qui je ne cache pas les plus particulieres : enfin sans la participation de qui je ne saurois ni rien faire, ni rien dire ?

n. 2. Je suis si dépourvû de toute société, que je n'ai plus de bon que le tems que je passe avec ma femme, ma fille, & mon petit Ciceron. Car ces amitiés importantes & fastueuses que vous savez, ne sont bonnes que pour paroître au public ; elles ne sont d'aucun usage familial. Cela est si

tion, & sans réserve. Car je n'ai plus mon frere, qui est du meilleur caractère du monde, qui m'aime si tendrement, & à qui je pouvois m'ouvrir de mes plus secrètes pensées avec autant de sûreté qu'aux rochers & aux campagnes les plus désertes. Où êtes-vous à présent, vous dont l'entretien & les conseils ont adouci tant de fois mes peines & mes chagrins ; qui me secondez dans les affaires publiques ; & à qui je ne cache pas les plus particulieres ; que je consulte également sur ce que je dois faire, & sur ce que je dois dire ?

n. 2. Je suis si dépourvû de toute société, que je ne me trouve en repos & à mon aise qu'avec ma femme, ma fille, & mon petit Ciceron. Ces amitiés exterieures, que l'interêt & l'ambition concilient, ne sont bonnes que pour paroître en public avec honneur, & ne sont d'aucun usage dans le parti-



si vrai, que ma maison est pleine de gens tous les matins quand je vas à la place, & je suis escorté d'une foule de prétendus amis, sans trouver un seul homme dans tout ce nombre avec qui je puisse, ou rire en liberté, ou soupirer sans contrainte.

n. 3. Jugez si je vous attens, si je vous souhaite, & si je vous presse de venir. J'ai mille choses qui m'inquietent, ou me blesent, dont il me semble qu'une seule promenade avec vous me fera raison. Je ne saurois vous écrire plusieurs petits chagrins domestiques, que je n'oserois confier au papier, ni à ce porteur que je ne connois point. N'en soiez pourtant pas en peine : ils ne sont pas fort considérables, mais ils touchent de près, ils ne donnent aucun relâche, & je n'ai personne qui m'aime de qui les conseils, ou seulement

particulier. Cela est si vrai, que quoique ma maison soit remplie tous les matins d'une foule de prétendus amis qui m'accompagnent lorsque je vais à la place ; dans un si grand nombre il ne s'en trouve pas un seul avec qui je puisse, ou rire avec liberté, ou gémir sans contrainte.

n. 3. Jugez donc par là si je ne dois pas attendre, souhaiter, & presser votre retour. J'ai mille choses qui m'inquietent & me chagrinent, dont une seule promenade avec vous me soulagera. Je ne vous parlerai point ici de plusieurs petits chagrins domestiques : je n'ose les confier au papier, ni au porteur de cette lettre que je ne connois point. N'en soiez pourtant pas en peine : ils ne sont pas considérables, mais ils ne laissent pas de faire impression, parce qu'ils reviennent souvent, & que je n'ai personne qui m'aime véritablement,

lement l'entretien puisse ment, dont les conseils  
 les interrompre. ou l'entretien puissent  
 les dissiper.

## REFLECTIONS.

It is impossible not to take notice of the easy, simple and natural turn in these letters of Tully, which is the proper character of the epistolary style, and at the same time to observe the beauty and delicacy of expression, which spreads inimitable graces thro' the whole. There is nothing affected, but all runs smooth and even; one may easily perceive that Tully wrote as he spoke, that is without art, study, or endeavouring to put on a shew of wit. For this reason his epistles have been always preferred before Pliny's, which in general are too much laboured and set off, and seem the less beautiful to good judges, as being too much so.

We may learn also from these letters what caution and address is requisite to be used in bringing about a reconciliation of differences, and to prevent the troublesome consequences of the disputes and quarrels, which are almost inevitable in all families; and how valuable a real friend is, into whose bosom one may securely pour out all our troubles and uneasinesses.

But that is not the point we are now upon. My business here is only to examine what relates to the manner of translating. And I think it is a very useful exercise thus to make the boys from time to time compare two translations of the same passage, and observe the differences in them as to better or worse, especially after their having translated it themselves. By this means  
 they

they will be better qualified to discern both their beauties and defects, and learn what they should follow or avoid in order to succeed in translation.

I leave the reader to decide which of the two translations I have here given him deserves to be preferred, and I think he will not find much difficulty in coming to a determination. I should be apt to suspect my own judgment in this case, as I might be prejudiced in favour of M. Mongault, who was formerly my scholar in rhetorick, and as I well remember even then distinguished himself by a particular taste and an exact study of the French tongue. Without entering into a long examination of these two translations, I shall content my self here with proposing some doubts and reflections, towards forming the taste of young persons.

Num. 1. The beginning of M. de St. Real's translation is by no means natural, nor has it at all the air of a letter. *Autant par votre lettre que par la copie que vous m'envoiez de celle de mon frere, je vois, &c.*

*Je vois, qu'il y a une grande altération dans les sentimens & dans les dispositions où mon frere étoit à votre égard.* This appears to me expressed in a softer and less offensive manner than in the translation of M. de Saint-Real : *Je vois une grande altération dans son amitié pour vous, & même dans son estime.* The same may be said of what follows ; *Ne sachant d'où peut venir un ressentiment si violent.* M. Mongault has softened the thought ; *Je ne conçois pas ce qui a pu si fort aigrir mon frere.*

Num. 2. *J'avois bien remarqué... qu'on l'avoit prévenu contre vous, & qu'on avoit rempli son esprit de supçons fâcheux.* This translation of



M. Mongault's is natural and elegant, but in my opinion does not give all the beauties of the Latin. *Illud à me jam antè intelligebatur... subesse nescio quid opinionis incommodæ, sauciumque ejus animum, & insedisse quasdam odiosas suspiciones.*

There is a great delicacy in the words, *Subesse nescio quid opinionis incommodæ*. All the expressions tend to soften and excuse the ill disposition of Quintus towards his brother-in-law. 'Twas not a fixed judgment, nor injurious, but an unhappy prejudice, as yet scarce expressed, and not openly declared. This is the meaning of *subesse nescio quid opinionis incommodæ*. But how shall we render it in French?

*Sauciumque ejus animum.* We have here a fine idea, *His mind was wounded*. This thought is omitted by M. Mongault; and I am afraid is too strongly expressed by M. de Saint-Real, *son esprit étoit ulcéré*.

Num. 5. *Cette legereté, ou pour parler ainsi cette flexibilité de sentimens est ordinairement une marque de bon naturel.* M. de Saint-Real had said *moleste de sentimens*, which is not good sense in French, tho' it comes nearer to the Latin, *Esse hanc agilitatem, ut ita dicam, molliemque naturæ plerumque bonitatis*.

*Entre amis on doit se pardonner, non seulement les foiblesses & les défauts, mais même les torts réciproques.* This last word is far more just than that of the other translator, *& même les outrages les uns des autres*, and expresses the Latin *sive injurias* much better.

Num. 3. *Je me promettois, ou plutôt je ne doutois point que cette entrevue ne suffît pour raccommoder tout.* I question whether our language will bear the joining thus two verbs together

gether by a regimen which agrees only with one of them; for we cannot say, *Je me promettois que cette entrevûe ne suffit*. I am in doubt also whether the expression, Num. 5. *les meilleurs gens sont ceux qui se sâchent le plus aisément*, may be admitted even in the epistolary style. But it is my part to receive instructions upon the niceties of the French tongue, from M. Mongault, who is in this, as in many other points, become my superior.

## Ep. xviii.

Num. 1. There is a very obscure passage in the beginning of this letter, which might deserve a long dissertation, but this is not a proper place for it, *Abest frater ἀφελέσματος, & amantissimus. Metellus, non homo, sed littus, atque aer, & solitudo mera*. The two translators have followed the conjecture of some learned<sup>n</sup> Interpreters, who correct this passage thus, *Abest frater ἀφελέσματος, & amantissimus mei. Non homo, sed littus, atque aer, & solitudo mera*. And both have given this sense of it; *I have no longer my brother with me, who is one of the most agreeable men living, who loves me so tenderly, and to whom I could lay open my most secret thoughts with as much security, as to the rocks and most desert plains*.

Now I question whether this correction, tho' supported by so good authorities, ought to be admitted. For;

1. Before we change the text of an author, we should be in a manner forced upon it by an almost indispensable necessity, and a kind of evi-

<sup>n</sup> Malespine, Lambin, and Junius.

ence that it is wrong ; which I think is not our case here.

2. If by the words *littus, atque aer, & solitudo mera*, we understand the profound secrecy Tully's brother was capable of, what have we here to do with *aer* ? Can we say, that we commit a secret to a man *as to the air* ? And thus both the translators have omitted this word.

3. Was a person of secrecy, to whom Tully might entrust with safety his inmost thoughts, the only thing he wanted ? Did he not stand in need, as he says himself, of one whose conversation and advice might alleviate his pains and lessen his uneasiness ?

4. The expression, *non homo*, does not naturally carry any idea of commendation along with it. This both the translators have been sensible of, and have therefore suppressed it.

5. What follows, *Tu autem, qui &c. ubinam es*, seems to imply, that he had before mentioned several persons. My brother is absent, Metellus is good for nothing, but you, my dear friend, what is become of you ?

6. And lastly, the text in my opinion without any alteration will admit of a very beautiful meaning. Tully had said before, that he had no person with him he could converse familiarly with, or lay open his griefs to, so as to receive any consolation. For, adds he, my brother, who loves me so affectionately, is gone from me. And for Metellus, he is not like other men, whose conversation might be of any use to me ; his company is to me like the most dreadful solitude, where nothing is to be seen but rocks and sky. But you, my dear friend, whose conversation and advice have so often eased



eased my griefs and pains; ... where are you now? *Metellus, non homo, sed littus, atque aer, & solitudo mera. Tu autem... ubinam es?*

However I am far from condemning absolutely the other interpretation, which may be founded upon good reasons. I am satisfied with proposing my own, which is likewise supported by good authorities. And I think it of service in forming the taste of the youth to insert now and then such critical remarks as these among my reflections.

*Ita sum ab omnibus destitutus, ut tantum requietis habeam, quantum cum uxore, & filiola, & mellito Cicerone consumitur.* The beauty of this passage lies in the last words *filiola* and *mellito Cicerone*, as they express the natural language of a father full of affection for very fine children. I think it not possible to render those words as they ought in our language, and accordingly the translators have neither of them attempted it.

*Nam illæ ambitiosæ nostræ fucosæque amicitiae sunt in quodam splendore forensi, fructum domesticum non habent.* This thought is very beautiful, as it is well-grounded. M. Mongault has translated it thus, *Ces amitiés extérieures, que l'intérêt & l'ambition concilient, ne sont bonnes que pour paroître en public avec honneur, & ne sont d'aucun usage dans le particulier.* The two epithets Cicero gives to the friendships of the world, *ambitiosæ* & *fucosæ*, do not seem here to be exactly translated. *Ambitiosæ amicitiae* are not friendships procured by interest and ambition, but friendships of pomp and shew and attendance, and as M. de Saint-Real has expressed it, *des amitiés importantes & fastueuses.* And *fucosæ* implies somewhat more than *extérieures*, and

signifies false friendships, which have only a vain outside.

## II.

Proofs of a Deity, taken from the 2d book of Tully *de naturâ deorum*.

Num. 15. *Quartam causam* (affert Cleanthes) *eamque vel maximam, æquabilitatem motûs, conversionem cæli, solis, lunæ siderumque omnium distinctionem, varietatem, pulcritudinem, ordinem : quarum rerum aspectus ipse satis indicaret, non esse ea fortuita. Ut si quis in domum aliquam, aut in gymnasium, aut in forum venerit ; cùm videat omnium rerum rationem, modum, disciplinam, non possit ea sine causa fieri judicare, sed esse aliquem intelligat, qui præsit, & cui pareatur : multo magis in tantis motionibus, tantisque vicissitudinibus, tam multarum rerum atque tantarum ordinibus, in quibus nihil unquam immensa & infinita vetustas mentita sit, statuat*

Num. 15. La quatrième preuve de Cleanthes, & la plus forte de beaucoup, c'est le mouvement réglé du ciel, & la distinction, la variété, la beauté, l'arrangement du soleil, de la lune, de tous les astres. Il n'y a qu'à les voir, pour juger que ce ne sont pas des effets du hazard. Comme quand on entre dans une maison, dans un college, dans un hôtel de ville, d'abord l'exacte discipline & la sage économie qui s'y remarquent, font bien comprendre qu'il y a là quelqu'un pour commander & pour gouverner : de même, & à plus forte raison, quand on voit dans une si prodigieuse quantité d'astres une circulation régulière, qui depuis un tems

\* Pour montrer que les hommes ont une idée de l'existence des Dieux.

*quod necesse est, ab aliqua mente tantos naturæ motus gubernari.*

n. 93. *Hic ego non miror esse quemquam, qui sibi persuadeat, corpora quædam solida atque individua vi & gravitate ferri, mundumque effici ornatissimum & pulcherrimum ex eorum corporum concursione fortuita? Hoc qui existimat fieri potuisse, non intelligo cur non idem putet, si innumera- biles unius & viginti formæ litterarum, vel aureæ, vel quales libet, aliquò conjiciantur, posse ex his in terram excussis annales Ennii, ut deinceps legi possint, effici: quod nescio an ne in uno quidem versu possit tantum valere fortuna,*

n. 94. *Isti autem quemadmodum asseverant, ex corpusculis non colore,*

tems infini ne s'est pas démentie un seul instant, c'est une nécessité de convenir qu'il y a quelque intelligence pour la régler.

n. 93. Ici ne dois-je pas m'étonner qu'il y ait un homme qui se persuade, que de certains corps solides & indivisibles se meuvent eux-mêmes par leur poids naturel, & que de leur concours fortuit s'est fait un monde d'une grande beauté? Quiconque croit cela possible, pourquoi ne croiroit-il pas que si l'on jettoit à terre quantité de caracteres d'or, ou de quelque matiere que se fût, qui représentaient les vingt & une lettres, ils pourroient tomber arrangés dans un tel ordre, qu'ils formeroient lisiblement les Annales d'Ennius? Je doute si le hazard rencontreroit assez juste pour en faire un seul vers.

n. 94. Mais ces gens-là comment assurent-ils que des corpuscules, qui n'ont



lore, non qualitate aliqua, quam ποιότητα Græci vocant, non sensu præditis, sed concurrentibus temerè atque casu, mundum esse perfectum? vel innumerabiles potius in omni puncto temporis alios nasci, alios interire? Quòd si mundum efficere potest concursus atomorum, cur porticum, cur templum, cur domum, cur urbem non potest, quæ sunt minùs operosa, & multò quidem faciliora? Certè ita temerè de mundo effutiunt, ut mihi quidem nunquam hunc admirabilem cæli ornatum, qui locus est proximus, suspexisse videantur.

n. 95. Præclare ergo Aristoteles: “ Si essent, inquit, qui sub  
“ terra semper habitassent bonis & illustribus domiciliis, quæ  
“ essent ornata signis atque picturis, instructaque rebus iis omnibus, quibus abundant  
“ ii qui beati putantur, nec tamen exissent unquam

n'ont point de couleur, point de qualité, point de sens, qui ne font que voltiger témérairement & fortuitement, ont fait ce monde-ci: ou plutôt en font à tout moment d'innombrables, qui en remplacent d'autres? Quoi, si le concours des atomes peut faire un monde, ne pourroit-il pas faire des choses bien plus aisées, un portique, un temple, une maison, une ville? Je crois en vérité que des gens qui parlent si peu sensément de ce monde, n'ont jamais ouvert les yeux pour contempler les magnificences célestes, dont je traiterai dans un moment.

n. 95. Aristote dit très-bien: “ Supposons des hommes  
“ qui eussent toujours habité sous terre dans  
“ de belles & grandes maisons, ornées de  
“ sculptures & de tableaux, fournies de  
“ tout ce qui abonde chez ceux que l'on  
“ croit heureux. Supposons

“ quam supra terram : “ posons que sans être  
 “ accēpissent autem fa- “ jamais fortis de là,  
 “ ma & auditione, esse “ ils eussent pourtant  
 “ quoddam numen & “ entendu parler des  
 “ vim deorum ; deinde “ dieux ; & que tout  
 “ aliquo tempore, pa- “ d’un coup la terre  
 “ tefactis terræ fauci- “ venant à s’ouvrir,  
 “ bus, ex illis abditis “ ils quittassent leur sé-  
 “ sedibus evadere in “ jour ténébreux pour  
 “ hæc loca quæ nos in- “ venir demeurer avec  
 “ colimus, atque exire “ nous. Que pense-  
 “ potuissent : cū re- “ roient-ils, en décou-  
 “ pente terram & ma- “ vrant la terre, les  
 “ ria, cælumque vidis- “ mers, le ciel ? En  
 “ sent ; nubium magni- “ considérant l’étendue  
 “ tudinem, ventorum- “ des nuées, la vio-  
 “ que vim cognovissent ; “ lence des vents ? En  
 “ aspexissentque solem, “ jettant les yeux sur  
 “ ejusque tum magnitu- “ le soleil : en obser-  
 “ dinem pulcritudinem- “ vant sa grandeur, sa  
 “ que, tum etiam effi- “ beauté, l’effusion de  
 “ cientiam cognovissent, “ sa lumière qui éclaire  
 “ quod is diem efficeret, “ tout ? Et quand la  
 “ toto cælo luce diffusa : “ nuit auroit obscurci  
 “ cū autem terras nox “ la terre, que diroi-  
 “ opacasset : tum cælum “ ent-ils en contem-  
 “ totum cernerent astris “ plant le ciel tout  
 “ distinctum & orna- “ parsemé d’astres dif-  
 “ tum, lunæque lumi- “ férens ? En remar-  
 “ num varietatem tum “ quant les variétés  
 “ crescentis tum se- “ surprenantes de la  
 “ nescentis, eorumque “ lune, son croissant,  
 “ omnium ortus & oc- “ son décours ? En ob-  
 “ casus, atque in omni “ servant enfin le lever  
 “ æternitate ratos im- “ & le coucher de tous  
 “ mutabilesque cursus : “ ces astres, & la ré-  
 “ hæc cū viderent, “ gularité inviolable  
 “ pro- “ de

“ *profectò & esse deos,*  
 “ *& hæc tanta opera*  
 “ *deorum esse arbitra-*  
 “ *rentur,*

“ de leurs mouvemens;  
 “ pourroient-ils douter  
 “ qu’il n’y eût en effet  
 “ des dieux, & que ce  
 “ ne fût là leur ou-  
 “ vrage ?

n. 96. *Atque hæc qui-*  
*dem ille. Nos autem*  
*tenebras cogitemus tan-*  
*tas, quantæ quondam e-*  
*ruptione Aetnæorum ig-*  
*nius finitimas regiones*  
*obscuravisse dicuntur, ut*  
*per biduum nemo homi-*  
*nem homo agnosceret :*  
*cùm autem tertio die sol*  
*illuxisset, tum ut revix-*  
*isset sibi viderentur.*  
*Quod si hoc idem ex*  
*æternis tenebris contin-*  
*geret, ut subito lucem*  
*aspiceremus : quanam*  
*species cæli videretur !*  
*Sed assiduitate quotidia-*  
*na, & consuetudine oculo-*  
*rum, assuescunt animi ;*  
*neque admirantur, ne-*  
*que requirunt rationes*  
*earum rerum, quas sem-*  
*per vident : proinde quasi*  
*novitas nos magis, quàm*  
*magnitudo rerum debeat*  
*ad exquirendas causas ex-*  
*citare.*

n. 96. Ainsi parle  
 Aristote. Figurons-  
 nous pareillement d’é-  
 paisses ténèbres, sem-  
 blables à celles dont le  
 mont Etna, par l’ir-  
 ruption de ses flammes,  
 couvrit tellement ses  
 environs, que l’on fut  
 deux jours, dit-on, sans  
 pouvoir se connoître ;  
 & que le troisième voi-  
 ant reparoître le soleil,  
 on se croioit ressuscité.  
 Si nous sortions d’une  
 éternelle nuit, & qu’il  
 nous arrivât de voir la  
 lumière pour la premi-  
 ère fois : que le ciel  
 nous paroîtroit beau !  
 Mais, parce que nous  
 sommes faits à le voir,  
 nos esprits n’en sont  
 plus frappés, & ne s’em-  
 barassent point de re-  
 chercher les principes  
 de ce que nous avons  
 toujours devant les yeux.  
 Comme si c’étoit la  
 nouveauté, plutôt que  
 la grandeur des choses,  
 qui



n. 97. *Quis enim hunc hominem dixerit, qui, cum tam certos cæli motus, tam ratos astrorum ordines, tamque omnia inter se connexa & apta viderit, neget in his ullam inesse rationem, eaque casu fieri dicat, quæ quanto consilio gerantur, nulla consilio assequi possumus? An cum machinatione quadam moveri aliquid videmus, ut spheram, ut horas, ut alia permulta; non dubitamus quin illa opera sint rationis: cum autem impetum cæli admirabili cum celeritate moveri vertique videamus, constantissime conficientem vicissitudines annivarsias cum summa salute & conservatione rerum omnium; dubitamus, quin ea non solum ratione fiant, sed etiam excellenti divinaque ratione.*

qui dût exciter notre curiosité.

n. 97. Est-ce donc être homme, que d'attribuer, non à une cause intelligente, mais au hazard, les mouvemens du ciel si certains, le cours des astres si régulier, toutes choses si bien liées ensemble, si bien proportionnées, & conduites avec tant de raison, que notre raison s'y perd elle-même? Quand nous voïons des machines qui se meuvent artificiellement, une sphere, une horloge, & autres semblables; nous ne doutons pas que l'esprit n'ait eu part à ce travail. Douterons-nous que le monde soit dirigé, je ne dis pas simplement par une intelligence, mais par une excellente, par une divine intelligence, quand nous voïons le ciel se mouvoir avec une prodigieuse vitesse, & faire succéder annuellement l'une à l'autre les diverses saisons, qui vivifient, qui conservent tout?

REFLEC-

## REFLECTIONS.

In reading this translation, which is M. PAbbé d'Olivet's, one might think one was reading an original, the whole is so easy and natural. The energy and beauty of the Latin text are faithfully rendered, without any thing of stiffness or constraint. At least it so appears to me. The fear of being too long will not allow me to enlarge very much in my remarks, and therefore I shall only make here some slight observations.

N. 15. *College*. This word in our language seems to carry with it another idea than that of *gymnasium* in Latin, where it usually signifies a place of bodily exercise.

*Ib. Hôtel de ville*. I am sensible that *forum* is thus rendered for want of another word that may refer to our customs. But may not *forum* here signify a court of justice, a place for holding of publick assemblies, and where consequently a certain order and subordination are requisite to be observed?

*Ib. Pour commander & pour gouverner*. These two words signify very near the same thing. The Latin implies somewhat more, *Esse aliquem intelligat, qui præsit, & cui pareatur*, "That  
" there is one who governs, and makes him-  
" self obeyed." For one may command, and not be obeyed.

*Ib. Depuis un tems infini*. To give the proof here brought its full beauty, instead of the expression used by the translator, I think we may say, *depuis une éternité*; and the rather as the Latin terms seem to me to allow of it, *immensa & infinita vetustas*.

N. 94. *Qui n'ont point de sens.* This expression is ambiguous, and may signify either the *senses*, as the sight, hearing, &c. or the *judgment*. Would it not therefore be clearer to say, *Qui n'ont point de sentiment*?

Ibid. *Voltiger témérairement.* I should not have thought that this word in French could have signified *by chance*, as *temerè* does in Latin.

N. 97. *Et si bien proportionnées.* I do not find fault with this translation, but I question whether it fully answers to the original. For *aptus*, besides its usual signification, which the translator seems to have followed, has another more curious and delicate, which is the same with *conjunctus*, *alligatus*; as, *Fulgentem gladium è lacunari, setâ equinâ aptum, demitti jussit.* Cic. *Non sanè optabilis est quidem apta rudentibus fortuna.* Now in this place *aptus* has certainly the last signification. *Tamque omnia inter se connexa & apta.* The translator has referred these words to the two preceding clauses, whereas they have respect to all the other motions of the heavens in general.

*Conduites avec tant de raison, que notre raison s'y perd elle-même.* This translation is extremely well struck off. It gives the full force of the Latin expression, and is by no means inferior to it in beauty. *Quæ quanto consilio gerantur, nullo consilio assequi possumus.*

Nothing can be more useful to the youth towards making them learn the rules and beauties of the French tongue, than to let them translate such passages as these, and then to compare their translations, with such as have been made by great masters already extant, and add to them some necessary reflections. This exercise is very easy in a private education, and not altogether



altogether impracticable in schools. For as this sort of translations can come on but rarely, and are taken from different authors, the scholars cannot easily have all the books; and farther, they cannot always guess from what author the passages are taken. Besides, the scholars in their classes may sometimes be made to translate off hand such passages as these, which may be either dictated to them, or copied out, and such time appointed for them, as would otherwise have been taken up in correcting their themes, which will be very near the same, and of infinite advantage to them.

It would be no less serviceable to read to them certain passages, which have been ill-translated, and to oblige them to pass a judgment upon them, to point out their faults, and if it could conveniently be done, correct them immediately.

I shall content myself with giving one example: 'Tis the passage of Tully in his Brutus; where he speaks of Cæsar's commentaries. *• Tum Brutus: Orationes quidem ejus (Cæsaris) mihi vehementer probantur; complures autem legi. Atque etiam commentarios quosdam scripsit rerum suarum, valde quidem; inquam, probandos: nudi enim sunt, recti & venusti, omni ornatu orationis; tanquam veste, detracto. Sed dum voluit alios habere parata, unde sumerent qui vellent scribere historiam; ineptis gratum fortasse fecit, qui volent illa calamistris inurere: sanos quidem homines a scribendo deterruit. Nihil enim est in historiâ, purâ & illustri brevitate dulcius.*

M. d'Ablancourt has thus translated this passage in his preface to Cæsar's commentaries:

Il a laissé, dit Brutus, des commentaires qui ne se peuvent assez estimer. Ils sont écrits sans fard & sans artifice, & dépouillés de tout ornement, comme d'un voile. Mais quoiqu'il les ait faits plutôt pour servir de mémoires, que pour tenir lieu d'histoire; cela ne peut surprendre que les petits esprits, qui les voudront peigner & ajuster; car par là il a fait tomber la plume de mains à tous les honnêtes gens, qui voudroient l'entreprendre.

There are several defects in this translation; and some mistakes in the sense of the original; which such scholars as are somewhat advanced in learning, and already versed in Latin, will easily perceive.

*Nudi sunt, recti, & venusti*, in my opinion are not justly rendered by the words, *ils sont écrits sans fard & sans artifice*, which do not shew that the simplicity, expressed by the two first words, *nudi, recti*, had in it a great deal of grace and elegance, *venusti*.

But the translator has not at all understood the words, *omni ornatu orationis, tanquam veste, detracto*, which are notwithstanding one of the chief beauties in this passage: *dépouillés de tout ornement comme d'un voile*. Was ornament ever compared to a veil? The design of a veil is to hide, cover, and conceal; and ornament, which is in a manner the cloathing of a discourse, serves on the other hand to set it off, and display its beauty. The sense of this passage therefore is, that Cæsar's commentaries are wrote in a plain natural style, and at the same time are full of grace and elegance, tho' void of all ornament and dress.

*Cela ne peut surprendre que les petits esprits, &c.* Here again we have not the meaning of the Latin, *ineptis gratum fortasse fecit*. The design  
of

of Cæsar, in writing his commentaries, was only to supply memoirs of materials to such as should undertake to draw up the history of them in form. In this, says Brutus, he may perhaps have pleased men of a low genius, who would not scruple to disfigure the natural graces of his work, by the flourishes and garb they should add to it.

I fear the expression, *à tous les bonnêtes gens*, is not proper here, *sanos quidem homines à scribendo deterruit*. In speaking of composition and pieces of wit we have nothing to do with mens honesty, but their *sense and understanding*.

Criticisms of this sort, proposed with modesty, and so as to begin with making the youth express their own sentiments, would be in my opinion not only useful in teaching them the language, but likewise in forming their judgments.

## ARTICLE the FOURTH.

### Of Composition.

**W**HEN the boys shall be in a condition to produce something of themselves, they must be put upon composing in French, and made to begin with what is most easy and suited to their capacities, as fables and stories. They must likewise be early accustomed to the epistolary style, as it is of universal use to all ages and conditions, and yet few we see succeed in it, tho' its principal ornament is a plain and natural air, which one should think was extremely easy. And here we must not omit the different



different address, which is required to be paid to the different rank and quality of the persons to whom we write; which is what they may easily be taught by a person, who has had no great experience in that way himself.

To these first compositions should succeed common places, descriptions, little dissertations, short speeches, and other matters of a like nature. And these should always be taken from some good author, which should then be read to them, and laid before them as a pattern. I shall give several instances.

But one of the most useful exercises for youth, which likewise takes in both the kinds of writing I have been speaking of, namely translation and composition, is to lay before them certain select passages out of Greek or Latin authors, not to be barely translated, where the translator is confined to the thoughts of his author, but to be turned in their own way, by allowing them the liberty of adding or taking away whatever they shall think fit. For instance, the life of Agricola by Tacitus his son-in-law is one of the most excellent remains we have of antiquity for the liveliness of the expression, the beauty of the thoughts, and the nobleness of the sentiments; and I question whether any other piece whatsoever is more capable of forming a wise magistrate, a governor of a province, or a great statesman. And to this I would gladly join Tully's admirable letter to his brother Quintus. I have usually put good scholars, when they have passed thro' their rhetorick, upon writing the life of Agricola in French at their leisure hours, and pressed them to introduce into it all the beauties of the original, but to make them their own by

giving them a proper turn, and endeavour if they could to improve upon Tacitus. And I have seen some of them succeed in so surprizing a manner, that I am persuaded the greatest masters of our language would have been well pleased with their performances.



## CH A P. II.

### *Of studying the Greek Tongue.*

I SHALL reduce what I have to say upon the study of the Greek tongue to two Articles. The first shall shew the usefulness and necessity of it; and the second shall treat of the method to be observed in teaching or learning it. I did design to have added a third upon the reading of Homer. But as that article will be of a pretty large compass, I judged it would be more convenient to throw it to the end of this first volume.



### ARTICLE the FIRST.

#### *The usefulness and necessity of studying the Greek Tongue.*

THE university of Paris has had so great a share in the restoration of learning in the West, and particularly that of the Greek tongue, that it cannot suffer the study of it to decay or be laid aside, without giving up what hitherto

hitherto has been one of the most solid foundations of its reputation.

The university we know was an asylum to several of those learned men, who upon the ruin of the Empire of the East came over into Italy and France, and she knew how to make an advantageous use of them. Under such able masters were trained up those great men, whose names will ever be respected in the republick of letters, and whose works do still so much honour to France; I mean Erasmus, Gesner, Budæus, the Stephens's, and so many others. With what immense treasures have these last enriched Europe? Budæus in particular communicated the taste of Greek learning to the French nation, which he had received from his master Lascaris, who had been employed by Laurentius de Medicis in erecting the famous library of Florence. 'Twas at the solicitation of the master and scholar that Francis the first laid the design of framing a library in his palace of Fontainebleau, and of founding the royal college at Paris. And these two foundations have principally contributed to the flourishing of the Greek tongue amongst us, as well as the other learned languages, and all the sciences in general.

'Tis astonishing to consider with what ease and celerity the taste of learning spread itself over all France. As the university of Paris was then almost the only school of the kingdom, and the magistrates had all their education there, they soon contracted a love and value for the Greek tongue; and every one strove who should most succeed and excel in it. The study of it was judged to be honourable, and became universal; and the progress swift, and



almost incredible. 'Twas surprizing to see young gentlemen of quality, in their early years, which are usually spent in the pursuit of pleasures, entirely given up to the reading of the most difficult Greek authors, and often without allowing themselves even any hours for recreation.

I cannot avoid repeating here what I have read in the manuscript memoirs, which the late premier president de Mesmes was so kind as to communicate to me. Henry de Mesmes, one of the most illustrious of his ancestors, gives an account of his studies in a work which he drew up with a view to give his posterity an idea of his education. I hope I shall be excused for this digression, as it is by no means foreign to my subject.

“ My father, says he, gave me for a preceptor John Maludan of Limoges, a scholar of the learned Daurat, who was chosen for his innocent life, and suitable age, to preside over the conduct of my youth, till such time as I should be of age to govern myself, as he did. For he made such advances in his studies by his incredible labour and pains, that he always got as far before me, as was requisite for my instruction, and never quitted his charge, till I entered upon duty. With him and my younger brother Jean-Jacques de Mesmes I was sent to the college de Bourgogne in 1542, and was put into the third class, and there I spent almost a year in the first. My father said he had two motives for thus sending me to the college; the one was the chearful and innocent conversation of the boys; and the other was the discipline of the school, that we might be weaned from the fondness which had been  
“ shewn

“ shewn us at home, and cleansed as it were in  
“ fresh water. Those eighteen months I passed  
“ at the college were I find of very great ser-  
“ vice to me. I learnt to repeat, dispute, and  
“ speak in publick ; I became acquainted with  
“ several very worthy persons, who are some  
“ of them now alive. I learnt the frugal way  
“ of living used by the scholars, and how to  
“ portion out my time to advantage ; so that  
“ when I went from thence I repeated in pub-  
“ lick several Latin verses, and two thousand  
“ Greek verses, made according to the age ;  
“ and I repeated Homer by heart from one  
“ end to the other. By this means I was after-  
“ wards well received by the principal men of  
“ that time ; and my preceptor would some-  
“ times carry me to visit Lazarus Baïsius, Tu-  
“ fanus, Strazellius, Castellanus, and Danesius,  
“ to my honour and improvement in learning.  
“ In 1545, I was sent to Toulouse with my  
“ preceptor and brother to study the law, un-  
“ der the direction of an old grey-haired gen-  
“ tleman, who had travelled much. We were  
“ three years his hearers under such strict rules  
“ and laborious studies, as few people now  
“ would care to comply with. We got up  
“ at four, and having said our prayers, we be-  
“ gan our studies at five, with our great books  
“ under our arms, and our writing-tables and  
“ candlesticks in our hands. We attended at  
“ lectures till ten o’ clock without intermission ;  
“ then we went to dinner, after having hastily  
“ collated for one half hour what we had writ  
“ down. After dinner by way of diversion  
“ we read Sophocles, or Aristophanes, or Eu-  
“ ripides, and sometimes Demosthenes, Tully,  
“ Virgil, and Horace. At one o’ clock to our  
“ studies

“ studies again ; at five we returned home, to  
 “ repeat and turn to the places quoted in our  
 “ books, till after six. Then we supped, and  
 “ read somewhat in Greek or Latin. On  
 “ feast-days we heard mass and vespers ; and  
 “ the rest of the day were allowed a little mu-  
 “ sick and walking. Sometimes we went to  
 “ dine with our friends, who invited us much  
 “ oftener than we were allowed to go. The  
 “ rest of the day we spent in reading, and had  
 “ ordinarily with us Hadrianus Turnebus, Di-  
 “ onysius Lambinus, and other learned men of  
 “ that time.”

I thought proper to insert here this valuable fragment entire, not as a pattern for the boys to imitate, our age enervated by pleasures and luxury not being any longer capable of so manly and vigorous an education, but that I might exhort them to follow it at least at a distance, to enure themselves to labour betimes, to make some advantage of their early years, to set a value upon the friendship of men of learning, and not to look upon the time as lost, which is spent upon Greek authors, but to be fully persuaded that by such studies as these they may be enabled to do honour to their country, to fill the highest posts with credit and reputation, and to revive those noble sentiments \* of generosity and disinterestedness, which are now scarce heard of but in books, and antient history.

They were then sensible that whatever had a tendency towards carrying the sciences to per-

\* The same manuscript relates a noble action of this Henry de Mesmes, who refused a considerable place offered him by the King, and by this generous refusal kept the person in it, who had till then possessed it, and towards whom the King had conceived some dislike.

fection,



fection, contributed also to the splendor and glory of the state; and that no one could be truly learned without a thorough knowledge of the Greek tongue.

And indeed how was it that the Romans came to carry all the arts and the Latin tongue itself to the perfection we know they were arrived at in the age of Augustus, and by that means procured a no less solid and lasting glory to their Empire, than they had gained by their conquests, but by the study of the Greek tongue?

Terence was the first who attempted to introduce grace and delicacy into the Roman language, which till then had lain rough and barbarous; and he succeeded so well in the comedies he wrote, which were all copied after the Greek poet Menander, that they were judged to be compositions worthy of Lelius and Scipio, who were then in the highest reputation for wit and politeness, and ascribed to them by the publick. In my opinion we may fix the rise of the good taste among the Romans to this epocha, who began to be ashamed of the approbation they had given to the unpolished performances of Ennius and Pacuvius, <sup>a</sup> and of the too great patience with which they had heard the sorry jokes of Plautus.

'Twas very near about the same time <sup>b</sup> that three deputies from Athens to Rome upon publick business raised so great an admiration of their eloquence, and inspired the Roman youth

<sup>a</sup> At nostri proavi Plautinos & numeros & Laudavere sales, nimium patienter utrumque, Ne dicam stultè, mirati. *Horat. de Art. Poet.*

<sup>b</sup> Carneades, Critolaus, & Diogenes. *Lib. 2. de Orat.*

with so great a desire of knowledge, that every other pleasure and exercise were in a manner suspended, and study became the reigning passion. It was carried so far, that Cato the censor began to fear, lest the Roman youth should bend their whole application that way, and *quit the glory of arms and action for the honour of knowledge and speaking well*. But Plutarch immediately adds, that experience soon taught them the contrary, and that the city of Rome was never so flourishing, nor its Empire so great, as when learning and the sciences were had in honour and credit.

The interval from hence to Tully, which was about fourscore years, served to ripen, as I may say, the spirit of the Romans by the serious application they gave to the study of the Greek tongue, and enabled them to produce that fruitful harvest of excellent writings in every kind, which has since enriched every age. Greece was then the usual school of the greatest genius's of Rome, who strove to arrive at perfection in arts, and preserved its reputation for some time under the Emperors. Tho' Cicero had gained an universal applause by his first orations, he found that something was still wanting to compleat his eloquence; and tho' already a famous orator at Rome, he was not ashamed to become again the disciple of the Grecian rhetors and philosophers, under whom he had studied in his youth: \* Athens, which till then had been looked upon as the place where all the sciences had taken up their residence, and the capital of the whole world for eloquence, saw with grief and admiration that this young Roman was going <sup>c</sup> by a new kind of conquest

\* Plut. in the life of Cicero.

<sup>c</sup> Caesar said of Tully, non solum principem atque inventorem

to ravish from them the remains of their antient glory, and to enrich Italy with the spoils of Greece.

The case will be the same in all ages. Whoever shall aspire to the reputation of being learned, will be obliged to travel, as I may say, a long time among the Greeks. Greece has always been, and always will be, the source of a good taste. 'Tis thence we must draw every branch of our knowledge, if we will take it from the original. Eloquence, poetry, history, philosophy, and physick, were all formed in Greece, and for the most part carried to perfection; and 'tis thither we must go in our search after them.

There is but one thing to be objected to what I have urged, which is that the advantage we have of translations enables us to dispense with the originals. But I do not think this answer can satisfy any reasonable man.

For first, as to taste, there is no version, at least no Latin one, that gives all the graces and delicacy of the Greek authors. Nor indeed is it possible, especially in a long work, that a translator should transfer all the beauties of his author into his own performance; and thus we constantly find abundance of beautiful thoughts damaged, maimed, and disfigured in works of this nature. And such copies, void of all life and spirit, are no more like their originals, than a skeleton is like a living man.

Homer himself, who is so judicious, harmonious, and sublime, becomes childish, insipid, and insupportably low, when turned into Latin

torem copiae fuisse, sed etiam victâ Græcia, adds Brutus, id aut ereptum illis est, aut Romani nomine & dignitate. certè nobis cum illis communicatum. Brutus. n. 254.

word



word for word, <sup>d</sup> as S. Jerome has rightly observed. We need but open the book to be convinced of it; and I shall give but one or two instances.

Longinus in his treatise of the sublime, to shew how much the poet, in describing the character of an hero, is an hero himself, produces the passage of the Iliad, where Ajax in despair of signalizing his courage amidst the thick darkness, which on a sudden had overspread the whole army of the Greeks, cries out for day, that at least he might die in a manner becoming his high spirit.

<sup>c</sup> Ζεῦ πάτερ ἀλλὰ σὺ ῥῦσαι ὑπ' ἥερος ἥϊας Ἀχαιῶν.  
Ποίησον δ' αἴθρην, δὸς δ' ὀφθαλμοῖσιν ἰδέσθαι.  
'Εν δ' ἔφάει ἢ ὄλεσσον, ἐπεὶ νῦτοι β' αἰδεν ἔτιως.

*Jupiter pater, sed tu libera à caligine filios Achivorum, facque serenitatem, daque oculis videre: inque luce etiam perde (nos) quandoquidem tibi placuit ita.* Do we find ourselves much affected by this version? That of M. Despreaux is far different;

Grand Dieu, chasse la nuit qui nous couvre les yeux,

Et combats contre nous à la clarté des cieux.

And yet here the last verse does not give all the beauty and force of the Greek, 'Εν

<sup>d</sup> Quòd si cui non videatur linguæ gratiam interpretatione mutari, Homerum ad verbum exprimat in latinum. Plus aliquid dicam: eundem in sua lingua profæ verbis interpretetur. Videbit ordinem ridiculum, & poetam eloquentissimum vix loquentem. S. Hieron. Præfat. Chronic.  
<sup>e</sup> Il. l. xvii. v. 645.

Ἐν δὲ φάει καὶ ὀλεσσον. It does not say, *fight against us*, but *destroy us*, if it be your pleasure, provided it be in open day. Ajax was not afraid of dying, provided he could dye in a glorious manner, in signalizing himself by some great action.

The same Longinus among other instances of the sublime, in which as he observes Homer principally excelled, quotes this passage of the Iliad, † where the poet describes the battle of the Gods.

L'enfer s'emeut au bruit de Neptune en furie.  
Pluton sort de son trône, il palit, il s'écrie:  
Il a peur que ce Dieu, dans cet affreux séjour,  
D'un coup de son trident ne fasse entrer le jour,  
Et par le centre ouvert de la terre ebranlée,  
Ne fasse voir du styx la rive désolée:  
Ne découvre aux vivans cet empire odieux,  
Abhorré des mortels, & craint même des dieux.

I question whether Homer himself would disapprove of verses so harmonious and grand. But what would he think of the following translation, which notwithstanding is very exact?

Timuit verò subtùs rex inferorum Pluto.  
Territus autem ex throno defiluit, & clamavit,  
ne ei desuper  
Terram rescinderet Neptunus quassator terræ,  
Domus autem (ipsius) mortalibus & immortalibus apparerent,  
Horrendæ, squalidæ, quasque horrent dii etiam.

Would one think it was the same man that was speaking, and that Homer could be so dif-

† Lib. xx. v. 61.

ferent from himself? Would Longinus, upon reading this version, have cried out in the manner he has done? "See, my dear Terentianus, " earth opened to its centre, hell ready to disclose itself, and the whole machine of the " world upon the point of being overturned " and destroyed; to shew that in this combat " heaven and hell, things mortal and immortal, were all engaged with the Gods, and " nature itself in danger."

Let us now take a view of some plainer passage in prose, where the Latin does not express the Greek as it should do, \* St. Chrysostom, in one of his homilies to the people of Antioch, observes that it is the peculiar effect of God's goodness to annex certain pleasures to necessity and toil, which the rich cannot frequently purchase with all their silver and gold. After having mentioned eating and drinking, which are most grateful to the hungry and thirsty, he goes on, " A rich man stretched upon a bed of " down shall seek for rest, but in vain; sleep " seems to fly from him, and refuses to close " his eyelids in the stillest night. Whereas the " poor, who has laboured all the day, but " throws his wearied limbs upon the bed, and " straight he sinks into a sweet and gentle sleep, " a sleep that's sound and uninterrupted, the " just recompence of all his toils;" ἄθροον, καὶ ἡδὺν, καὶ γνῆσιον τὸν ὕπνον ἐδέξατο. These words are thus translated in the Latin, *integrum, & suavem, & legitimum somnum suscipit*. I know not whether I am in the wrong, but in my opinion there is a great beauty and a peculiar energy in the word ἄθροος, which is not easily

\* Hom. 2. ad. pop. Antioch.



to be expressed in our language. It signifies, *densus, stipatus, acervatim congestus, derepente & uno velut ictu totus ingruens*. The poor man's sleep does not come slowly on, nor stands in need of art and machines to procure it; 'tis St. Chrysostom's term for the rich, *πολλὰ μηχανώμενοι*; 'tis speedy, close and compact, and as we say, all of a piece. There's no time lost for it, all is employed. Cares, uneasinesses, and indigestion disturb him not a moment. Now does the word *integer*, which the Latin version has instead of *densus, stipatus*, give the sense of the Greek, or express the beauty of the thought?

But tho' we should confine ourselves only to facts related by the antients, and thoughts barely rendered with fidelity and exactness, are we sure of always meeting with this advantage in the translations? To how great absurdities should we lye exposed, were we to quote the Greek authors, upon the credit of the most considerable printers or translators?

There are numberless mistakes of the press, which a very slight acquaintance with the Greek tongue would soon enable us to correct. <sup>b</sup> A translation of Ælian, in a passage of his *Varie Historiæ*, where he is drawing the character of the most eminent men in Greece, makes him say, that they were all great liars; *omnium Græcorum clarissimi præstantissimique viri per totam vitam in extremâ MENDACITATE versati sunt*. Where we should read *mendacitate*, *πενήσατοι*. <sup>i</sup> Another version makes Aristotle say, that the manners of the father and mother are a rule of physiognomy whereby to judge of their

<sup>b</sup> Edit. Basil. an. 1555.  
p. 431.

<sup>i</sup> Arist. de phys. ed. Paris.  
1629. p. 1169.

children.

children. *Quidam autem ex moribus à parentibus, &c.* for *ex moribus apparentibus*, *Ἐκ τῶν ἐπιφαινομένων ἡθῶν*. What sense can we put upon this passage in Plato's dialogue, called *Io*?  
 \* *Musa*. MINIME afflatus ipsa facit. Per hos MINIME afflatus alii afflantur. Boni poëtæ non ex arte, sed MINIME afflati pulchra poemata dicunt. The Greek word *ἐνθεος*, which signifies *numine afflatus* shews that the compositor had *numine* in his copy, for which he has thrice put *minimè*.

The knowledge of the Greek syntax would prevent other faults. This verse in Homer,  
 Ἄντὰρ ἐγὼ γε λίσσομαι Ἀχιλλῆϊ μεθέμεν χόλον,  
 is thus translated in the Latin, *sed ego precabor Achillem deponere iram*. Yet it is certain Ἀχιλλῆϊ is not governed by *λίσσομαι*, which always requires an accusative, but relates to *μεθέμεν χόλον*. *At ego supplex rogo te, ut in gratiam Achillis dimittas iram*, or rather, *ut iram contra Achillem tuam dimittas*.

But these faults are too nice, we may find still grosser. What <sup>m</sup> F. Vavassour the Jesuit charges upon his friend F. Rapin of the same society is scarce credible. This last in his <sup>a</sup> reflections upon Aristotle's poetry tells us this story concerning Homer. Speaking of a passage in the first book of the *Iliad*, " 'Twas from  
 " this original, says he, that Euphranor formerly took his pattern for painting the image  
 " of Jupiter. For, to succeed the better in it,  
 " he went to Athens to consult with a professor,  
 " who read Homer to his scholars, and upon  
 " the description of a Jupiter with black eye-

\* Ed. Lat. Basil. an. 1561.

1 Il. lib. 1. v. 282.

<sup>m</sup> In his remarks upon F. Rapin's reflections.

<sup>a</sup> Art. 28.

" brows,

“ brows, a front covered with clouds, and an  
 “ head surrounded with all the terrors of ma-  
 “ jesty, the painter drew a picture, which was  
 “ afterwards the admiration of his age, *as writes*  
 “ *Appian the grammarian.*” ° Eustathius, from  
 whom this story is taken, says that the painter  
 left the professor, full of the idea which the ex-  
 plication of this passage of Homer had raised in  
 his mind, and immediately traced out the image  
 of Jupiter, *καὶ ἀπὼν ἔγραψε*. Instead of this  
 F. Rapin changes the participle *ἀπὼν* into the  
 proper name *Appion*, and explains *ἔγραψεν* by  
*scripsit*. This mistake has been corrected in a  
 later edition.

I cannot imagine why proper names should  
 be so often ill-treated by interpreters. The two  
 following verses of Hesiod quoted by Plutarch  
 in the ninth book of his table-talk, quest. 15,

Ἕλληνας δ' ἐγένοντο θεμιστοπόλοι βασιλῆες  
 Δωρὸς τε, Ἑσθῶς τε, καὶ Ἄϊολος ἵππιοχάρμης,

which signify that *to Hellen were born three sons,*  
*all kings, administering justice to the people, namely*  
*Dorus, Xuthus, and Æolus a brave horseman,*  
*are thus translated by Amiot,*

Les rois des Grecs, Xuthus le Dorien,  
 Hippiocharme aussi Æolien.

*The Kings of the Greeks, Xuthus the Dorian,*  
*and Hippiocharmes the Æolian;* where we see  
 that of the three brothers he has made but two,  
 and disfigures their names in an astonishing  
 manner.

This mistake puts me in mind of another al-

° Eustath. in Hom. Tom. 1. fol. 145.

most



most of the same kind, which I remember I have seen in an old translation of Diodorus Siculus, where the Greek word ὀγδοός, which signifies the eighth, is translated as the proper name of a king, who according to the translator was called *Ogdous*.

M. Boileau, in his remarks upon the critick on Homer and the antients points out abundance of such oversights, which his adversary, tho' otherwise a man of character, had fallen into, thro' reading the Greek writers only in the Latin translations.

And will any one, that is under the least concern for his reputation, venture after this upon quoting any passage from the Greek authors without understanding their language? Or will he not stand exposed to the grossest mistakes, if he relies only upon the translators?

This rashness becomes the more dangerous and blameable, when the subject treated of is a matter of religion or doctrine, where often a word, and sometimes even a letter is decisive.

P The learned interpreter, who has translated S. Chrysostom's homilies upon S. Paul's epistle to the Ephesians, in explaining the following passage, ἐν τοῖς ἄλλοις καιροῖς εἰδὲ καθαροὶ πολ-  
λάκις ὅντες προσέρχεσθαι ἐν δὲ τῷ Πάσχα, καὶ ἢ  
τι τελομένημενον ὑμῖν, προσίτε, by taking away a comma, which should be placed after εἰδὲ, gives it a sense directly opposite to S. Chrysostom's meaning. *In aliis temporibus, cum ne mundi quidem sitis, acceditis; in paschate autem, etiamsi aliquod scelus à vobis sit admissum, acceditis.* That is, "At other times, even when you are  
" not clean, you come (to the communion;)

P Gentianus Hervetus.

" and

“ and at Easter, tho’ you have committed a  
 “ considerable crime, you venture to come too.”  
 This is scarce tolerable sense, and is very different from the meaning of the text, which is this,  
*In aliis temporibus sæpe, cùm mundi sitis non acceditis : in Paschate autem, cum scelus à vobis admissum est, acceditis.* That is, “ At other  
 “ times, tho’ you are prepared, you frequently  
 “ abstain from communicating ; but at Easter  
 “ you communicate, tho’ after the commission  
 “ of some crime.” ’Tis thus a M. Arnaud doctor of the Sorbonne renders this passage in his book entitled, *Tradition de l’Eglise sur la penitence & sur la communion.* And we may learn from this instance of what moment it is to consult the originals, and not rely upon the credit of translators.

It must be owned (and this reflection alone is sufficient to demonstrate the necessity of understanding the Greek tongue) that it is impossible seriously to enter upon the study of divinity without the assistance of that language. Can any one defend the truth against hereticks, without using the arms, which the Greek fathers furnish us with against them? May we not find ourselves absolutely puzzled with a passage in the New Testament, where the meaning of the vulgate, which is sometimes doubtful and uncertain, stands in need of being fixed by the original text? In a word, are there not abundance of difficulties, which are not to be got over any other way?

It is disputed among divines, whether during the first seven centuries absolution was immediately given after the confession of such sins as

were subject to a canonical penance, or not till after the satisfaction was made. And in this question the case of an urgent necessity is excluded. The writers in favour of the first opinion amongst other proofs produce a passage from the ecclesiastical history of Sozomen,<sup>a</sup> where according both to the versions of Christopherson and Valesius we read, in speaking of the penitentiary of the church of Constantinople, that after having imposed penance upon those who had confessed, he gave them absolution, and charged them to perform the penance afterwards *Absolvebat confitentes à se ipsis pœnas criminum exacturos*. But the Greek participle, which is in the aoriste, decides the question, and shews that he did not give absolution, till after penance had been performed; ἀπέλυε, παρὰ σφῶν αὐτῶν τὴν δίκην εἰσπραξαμένους, *dimittebat, cum à se ipsis meritas pœnas exegissent*. 'Tis thus the learned father Petavius translates this passage in his notes upon S. Epiphanius, \* and Valesius is obliged in his remarks to substitute the future εἰσπραξαμένους for the aoriste, without any reason brought to authorize the alteration. Without knowing the Greek tongue, how should we get over such difficulties as these?

The different interpretation of certain Greek words, in the decree of the council of Florence for the reunion of the Greek and Latin churches, has occasioned likewise a very famous dispute. After mentioning the Pope's prerogatives, and saying that he has received a full power from Jesus Christ, the council adds, κατ' ὃν τρόπον καὶ ἐν τοῖς πρεσβυτερίοις καὶ οἰκουμενικῶν συνόδοις, καὶ ἐν τοῖς ἱεροῖς κανόσι διαλαμβάνεται. The difficulty lies

<sup>a</sup> Lib. 7. c. 16.    \* Ad hæres. 59. p. 241.



in knowing, whether the first words καὶ ὁ ἡγε-  
 mon restrain the Pope's power to the limits ex-  
 pressed in the councils and sacred canons, as  
 the Greeks understood them, and the church of  
 France still understands them; or whether they  
 only confirm the Pope's prerogatives by the  
 authority of the councils and sacred canons; in  
 short, whether they should be translated, *QUEM-*  
*ADMODUM ETIAM in gestis œcumenicorum Con-*  
*ciliorum & in sacris Canonibus continetur*, or as  
 \* M. de Launoy has translated them, *JUXTA*  
*EUM MODUM, qui & in gestis œcumenicorum*  
*Conciliorum & in sacris Canonibus continetur.*  
 'Tis very unfit for a divine to stop short in such  
 questions as these, for want of having spent  
 some time in studying the Greek tongue.

I have been somewhat large upon this article,  
 as I thought it of very great moment both to  
 masters and scholars. The generality of fathers  
 look upon the time as absolutely lost, which  
 their children are obliged to spend in this study,  
 and are very willing to spare them the pains  
 which they think equally troublesome and use-  
 less. They too learnt Greek, they say, when  
 they were boys, but have retained nothing of it.  
 This is the common language, which shews  
 plain enough that it was not a great deal which  
 they have forgot. 'Tis the duty of the pro-  
 fessors to strive against this bad taste, which is  
 grown very prevalent, and to use their utmost  
 efforts in withstanding the force of a torrent,  
 which has already almost bore down all before  
 it. To this end they should be thoroughly  
 convinced, that the care they take in teaching  
 this language is an essential part of their duty.

\* Epist. Laun. Edit. Anglic. p. 295.

In short, the university should look upon themselves as responsible to the publick for this precious depositum entrusted to them, and as charged with preserving a glory to France, which the neighbouring nations seem inclined to carry off from us. And happily the King's bounty, which has made the university independent of the caprice of parents, by securing to it an handsome revenue out of the post-office, which is its antient patrimony, has thereby enabled it more than ever to make the study of languages and sciences to flourish.

And supposing thus the study of the Greek tongue to be both useful and necessary, we are now to enquire into the proper method of instructing boys in it.



## ARTICLE the SECOND.

*Of the method to be taken in teaching the Greek tongue.*

**B**EFORE I lay down any rule upon this subject, I think it proper to inform such as are desirous of learning Greek, that it is the easiest and shortest of all the studies that are taught at school, the most sure of success, and where I have seldom observed any to fail, who have given their minds to it. What usually discourages both masters and scholars is a notion that the attempt is very long and very laborious. But the experience of the contrary should have removed this prejudice. One single hour, regularly set apart for this purpose, is enough to give youth of a tolerable capacity a pretty

a pretty good knowledge of this language, before they leave school. We see in several schools, boys, that are learning rhetorick, able to give an account, some of them of a considerable number of Demosthenes's orations, others of five or six of Plutarch's lives, others of Homer's Iliad or Odysseus, and sometimes of both together. And when once they are advanced so far, there's no Greek author they need be afraid of reading.

The custom of several colleges in placing the whole of this study in the making of Greek exercises, has doubtless occasioned the almost general distaste and aversion for Greek which formerly prevailed. The university is very sensible, that as the use of that tongue is now reduced to the understanding of authors, without our having scarce ever an occasion to write or speak it, the boys should principally apply themselves to translation.

The first care of the master is to teach them to read Greek well, to accustom them strait to the pronunciation which has ever been used by the university, and so strenuously recommended by the learned. I mean that which teaches them to pronounce as they write, and does not lay them under a necessity of taking in the assistance of the eyes as well as ears, to understand what others read.

When they have made some little progress, they should be taught to write Greek neatly and correctly, to distinguish the different figures of the letters, syllables, their connexions, and abbreviations; and to this end the most beautiful editions should be set before them, and if there was opportunity they should be allowed a sight of the antient manuscripts in the libraries, which



Sometimes surpass the most finished printed copies in beauty. This may be done by way of diversion, and will be of great advantage afterwards. I have seen young persons take a pleasure in it, which has been followed with admirable success.

When they have learnt to read tolerably well, they must be taught their grammar. This should be short, clear, and in their own tongue, as designed for children who are not mighty well acquainted with Latin. That which is used in most of the schools of the university is a very good one. I could only wish that it was printed in larger and better characters. A beautiful edition, which strikes the eye, gains the heart, and by that innocent charm invites to the reading of it. Masters will easily distinguish what part of the grammar should first be taught, and what reserved till they grow older.

They cannot too much insist in the first setting out upon the first rudiments, the declensions, and conjugations. Children should be broke by use to the formation of tenses, and should rehearse them sometimes as they stand in their natural order, and sometimes by tracing them backward; and should always give a reason of the different changes in them, and make an application of the rules.

If they are not very young, and have any acquaintance with the Latin, this exercise cannot last above two or three months; after which they may be taught to explain S. Luke's Gospel, but must proceed at first by very slow degrees, and be kept long to a frequent repetition of the rudiments. If they are put into Greek in the first class, as I think they conveniently may, that first year should be wholly set  
aside

aside for teaching them the rudiments, except that towards the end of the year they may be made to explain some fables of *Æsop*, by way of encouragement. The same method should be continued in the fifth class, and they should be made often to repeat what they had learnt in the sixth, but with some additional variety to prevent disgust. And half an hour every day employed upon this study I think will be enough for the two first years.

When thus instructed they will find no difficulty in explaining *S. Luke's Gospel*, or the *Acts of the Apostles*, in whole or in part, by that time they enter into the fourth class. And some dialogues of *Lucian*, and certain select passages taken either from *Herodotus* or *Xenophon's Cyropædia*, with some pieces of *Isocrates*, will find a place in the third.

As the difficulty of the Greek tongue consists principally in the multitude of words it abounds with, and which require only a memory to retain them, which boys seldom want, 'tis a very good method to make them learn the Greek roots put into French verse, and to make them quote them at every word they see. This book may be divided into two parts, the first to be learnt in the fourth class, and the other in the third, and the whole to be repeated in the second and first. This exercise, which will not be very burdensome, will make the understanding of authors surprizingly easy to them, and supply the place of a long application, which requires a great deal of time and pains. And it must be remembered as they go along to point out to them the etymologies of the Latin and French words, that are derived from the Greek.

In the second class they may be put upon reading some books of Homer, or certain extracts from Plutarch's lives. I should rather incline to Homer, not only as he is more easy and more suited to the capacity of the boys, but withal as it is then proper to give them a taste of the Greek poetry, and some notion of so antient and excellent a poet; and it does not seem reasonable, as they have Virgil before them in almost every class, the original from whence he has drawn his most considerable beauties should remain unknown to them. All that there is to fear is, lest the boys being puzzled at first with the novelty of the language and dialects, and being more sensible of the difficulties than the beauties of the poet, should take up a distaste for him and despise him, which in point of study I should think a great misfortune. But this mischief may easily be prevented by the skill and prudence of the master.

Plutarch's lives may usefully and agreeably employ the most studious in rhetoric. They have a peculiar right to the orations of Demosthenes, the most perfect master in his art. And in this class we may endeavour to improve their taste, by laying before them select passages from some other old Greek writers, as well orators, as historians, or poets.

Such as have made some progress in this language, should not absolutely lay aside the study of it during their course of philosophy, but should set apart some time peculiarly to it. And indeed what notion can they have of Aristotle, or of Plato the most valuable of the antient philosophers, unless they acquire it in this class? Besides, so long an interruption would make them forget a part of what they had learnt; as  
is



is the case of all other languages, when totally neglected.

I must own (for in all cases we should be sincere) there is one great obstacle in the classes to the progress which boys might make in the knowledge of the Greek tongue. If a master was allowed to follow his own inclination and desire, he would go on apace with some of the scholars who have a greater capacity and eagerness to take pains than the rest of the class; but then all the rest would lag behind, and not be able to keep up with them in the race. The master therefore, who knows the obligation he owes to all, is under a necessity of taking a kind of middle course, which is suited, as much as may be, to the weakness and strength of his scholars. 'Tis a rule which should be inviolably observed by all persons whatsoever, who have the direction of others. A guide, a shepherd, preceptor, and spiritual pastor, are all subject to it. A particular person may suffer by it, but the publick is the gainer; and it would be to subvert all order to practise otherwise.

Is there then no remedy for this inconvenience? I know that in some colleges of the university, the professors, zealous of advancing their scholars, shall keep with them after the school-hours such as are well-disposed, and thus bring them forward without hindering the rest. But I dare not propose a pattern of such perfection, and which I think more deserves to be admired than followed, and may be prejudicial to

<sup>a</sup> Nosti quod parvulos cuncti greges... Ego sequar  
habeam teneros, & oves, & paulatim, sicut videro parvu-  
boves foetas mecum: quas si los meos posse. *Gen.* xxxiii.  
plus in ambulando fecero la- 13, 14.  
borare, morientur una die

the

the health of the professors, which they should be very careful of, tho' without making themselves slaves to it.

I have seen another way practised with success, tho' not without its inconveniencies (for that is not to be expected) but it has also great advantages. The first quarter of an hour in the class is taken up in saying of lessons, and immediately after that Greek is explained for half an hour to the body of the class. During this time the best scholars have continued in their chamber, where a private master, who was not tied down by the difference of age and capacity, gave them instructions in proportion to their abilities. This method was taken only with the pensioners, who boarded in the college, but some of the town-boys might have been added. And by this means I have known several make a considerable progress in a very little time.

The order of the classes, which I could not break through, has carried me a little from my subject; but I shall now return to it.

As the Greek tongue has a much greater conformity with ours, both as to turn and phrase, than with the Latin, several considerable persons have been of opinion that it would be most proper for the boys to translate Greek into French. The custom of turning Greek into Latin word for word may have also its advantage, at least at the first. But they should never be allowed interlineary interpretations, which are of no other use than to enure the mind to a kind of lazy stupidity, by presenting the work already done, and leaving nothing to pains or reflection. I question whether it would not be of advantage, to give them only the pure Greek text. For then, if any difficulty offered, they would be obliged

obliged to try of themselves to surmount it; whereas, if there is a version on the side, the mind being naturally disposed to be idle, the eyes as holding intelligence with it strait turn thither, to spare it from taking pains. This is usual even to people in years, and experience shews us but too convincingly how very difficult it is to resist temptation.

It may be asked, whether it is most proper for the boys to prepare themselves for their lessons before they come to school by looking out the words whose meaning they do not know; or whether the master, after having explained the text to them, should rest satisfied with making them give an account of what he has said to them. For my own part, without condemning those who differ from me, I should prefer this second way for the first years, as the other in my opinion carries with it a great loss of time, and one cannot be too careful of it at that age, where every moment is precious. But afterwards it may not be amiss, that they come into the class prepared for what is to be explained to them. When they are in the higher classes, as in rhetoric, 'tis an excellent method with respect to those who are of capacity for it, and who are made to take pains in private after the manner I have mentioned, to enure them to get their lessons by themselves, and after certain days to lay before their masters such difficulties, as they have met with. By this means they become more attentive to what they are upon, they are obliged to exercise their understanding, and insensibly led to what should be the end of their instructions, the being enabled to study of themselves without assistance.

I have



I have observed, that the university was in the right to substitute the explication of Greek authors in the place of making exercises; but I did not mean that I would have composition to be wholly set aside. It has its advantages, which should not be neglected. It makes the boys more exact, obliges them to an application of their rules, accustoms them to write correctly, makes them better acquainted with the Greek, and gives them a more thorough insight into the genius of the language. They should therefore in the third and following classes from time to time be put upon this exercise, and to this end should learn the rules of syntax peculiar to this language, which are very few.

They should likewise have some knowledge of accents. For tho' they are of modern institution, and were not used by the old Greeks, as may be proved from inscriptions and the most antient manuscripts, they are notwithstanding of great advantage in the explication of authors, the accent alone often distinguishing the different tenses of verbs, and the different signification of words. But care must be taken in the pronunciation not to confound the accent with quantity; for this would entirely spoil the harmony, which notwithstanding makes one of the principal beauties of this language. The accents point out to us when to raise or sink the voice, and quantity to stop more or less upon the syllables. A little attention and exactness at the first would render this manner of pronunciation easy. The knowledge of the accents is not a matter of great labour, and is often too much neglected, even by the learned.

I should not forget to take notice, that it is very useful to make the boys get by heart certain

tain select passages out of the Greek authors, and especially the poets. What I have already related of a young gentleman of quality, who upon leaving school could repeat all Homer entirely, shews us that this custom was formerly much practised in the university. To sum up all in a few words, I would have the eyes, the ears, the tongue, the hand, the memory, the understanding, be all employed in leading youth to the knowledge of Greek.

When they begin to be a little acquainted with it by the reading of authors, they must be made to observe carefully the phrase, the turn, and genius, the harmony of the cadency, and above all, the admirable copiousness of this language, which by the derivation and composition of words multiplies itself almost *in infinitum*, and gives a prodigious variety to discourse. 'Tis an advantage peculiar to it, and which I think was never disputed by any body but Tully. <sup>b</sup> That Roman, who was fond of his own tongue to a degree of jealousy, takes pains in several passages of his works to cry it up beyond the Greek, even for plenty and richness of expressions, and pretends against evidence and the common sentiments of all the learned of his own time, that the Latin tongue is not only not inferior to the Greek in this point, but by far superior. The proof he brings for it is that the Greeks have but one

<sup>b</sup> Ita sentio, & sæpe didici, Latinam linguam non modò non inopem, ut vulgò putarent, sed locupletiore etiam esse quàm græcam *lib. 1. de fin. bon. & mal. n. 10.*

Sæpe diximus, & quidem cum aliqua querela, non

Græcorum modò, sed etiam eorum qui se Græcos magis quàm nostros haberi volunt, nos non modò non vinci à Græcis verborum copia, sed esse in ea etiam superiores. *Ibid. lib. 3. n. 5.*

word,

word, namely πόνος, to signify both *labor* and *dolor*, which are two things very different; as tho' they had not ὀδύνη, λύπη, ὠδὴς, ἄχος, and a great many more, to express *dolor*. He omits not however after such a proof to insult Greece with a tone of raillery, as tho' the point had been absolutely gained; so apt are we to be blinded by a passionate inclination! <sup>b</sup>*O verborum inops interdum*, says he, *quibus abundare te semper putas, Græcia!*

<sup>c</sup> Quintilian is more sincere. In a chapter, where his subject engages him to draw a kind of parallel between the two tongues upon the occasion of Atticism, he scruples not to make the Latin tongue equal to the Greek in all the other parts of eloquence, but durst not even urge the comparison in point of elocution.

He observes first that the Latin has a much harsher sound, and gives several reasons for it, of which I shall here only produce a few. It wants certain letters, <sup>d</sup> as the *upsilon* and *zeta*, which are extremely soft, and according to Quintilian,

<sup>b</sup> Tusc. Quæst. l. 2. n. 85.

<sup>c</sup> Latini mihi facundia, ut inventione, dispositione, consilio, ceterisque hujus generis artibus similis Græcæ, ac prorsus discipula ejus videtur: ita circa rationem eloquendi vix habere imitationis locum. Quintil. l. 12. c. 10.

<sup>d</sup> It appears from this passage of Quintilian that the *upsilon* of the Greeks had a middle sound between the *u* and the *i* of the Latins, and that it answered to our French *u*, *Ufage*, *Utile*, or as we

pronounce it in the Latin words, Dominus, Lumen. But the *u* of the Latins formerly answered to the *ou* of the French, and the *υ* of the Greeks, Dominous, Loumen. This may be clearly prov'd from examples. When the Romans had a Greek name to write in Latin characters, they never made use of any other than the simple *u*. Ἐπίκουρος Epicurus, Πηλούσιος, Pelussum, Bucephalus, Arethusa, Plutarchus, &c. On the other hand, as often as the Greeks had a mind



Quintilian diffuse a kind of chearfulness in discourse, when borrowed to express the Greek words, as in *ε Zephyri, Zopyri*, whereas the Latin letters would form a heavy and gross noise. The sixth letter of the Latin alphabet F, is <sup>f</sup> rather a rough kind of blowing, than an articulate sound. The same may be said of the *υ* consonant (*servus*) instead of which he would substitute the *Æolick digamma*. <sup>g</sup> The Latins end many of their words with an *m*, which is a kind of bellowing letter, and is never final among the Greeks, who instead of it use a *nu*, which is a letter of a very clear and distinct sound, especially at the end of a word, where it is seldom found in Latin.

Quintilian then passes on to a greater inconvenience of the Latin tongue, <sup>h</sup> which is the want of words to express a great many things, which cannot otherwise be explained than by the assistance of a metaphor or circumlocution; and <sup>i</sup> Tully himself notwithstanding his prejudice is forced

to write a Roman name in Greek letters, they always expressed the *υ* simple of the Latins by *ε. Τούλλιος, Λούκουλλος*. The rule is constant; nor could it be otherwise. For the diphthong *ou* is never found in Latin, the single *υ* supplying its place. And when the Latins had a mind to express the sound of the *υ* French, they made use of the Greek uphilon, as in *Zephyrus, Sylla, Papyrius, Tympanum*.

<sup>e</sup> Quod cum contingit, nescio quomodo velut hilarior protinus renidet oratio, ut in *Zephyris, Zopyrisque*; quæ si nostris literis scribantur, sur-

dum quiddam & barbarum efficient. *Ibid.*

<sup>f</sup> Penè non humana voce, vel omnino non voce potius, inter discrimina dentium efflanda est. *Ibid.*

<sup>g</sup> Pleraque nos illâ quasi mugiente literâ claudimus, M, qua nullum Græcè verbum cadit. At illi <sup>v</sup> jucundam, & in fine præcipuè quasi tinnientem, illius loco ponunt, quæ est apud nos rarissima in clausulis. *Ibid.*

<sup>h</sup> His illa potentiora, quòd res plurimæ carent appellatationibus, ut eas necesse sit transferre, aut circumire. *ib.*

<sup>i</sup> Equidem soleo etiam, quod

forced to allow it. Even in such matters as fell under a particular denomination, the language was so defective as to oblige them often to have recourse to the same terms, and fall into frequent repetitions; <sup>k</sup> whereas the Greeks have not only a plenty of words, but ideoms very different from one another.

It is not with these idioms or dialects of the Greek language, as with the different jargons that are customary in several provinces of France, and are no other than a gross and corrupt way of speaking, and do not deserve to be called a language. Every dialect was a perfect language in its kind, which took place among certain people, and had its peculiar rules and beauties; and which we see were equally used by excellent authors, both in prose, and verse, and often were blended all together, yet so as to have one constantly prevailing above the rest in every author. And from hence result that variety and copiousness of turns and expressions, which are so much admired in the Greek language, and are not to be met with in any other.

Amongst these different idioms <sup>l</sup> Atticism, which was properly the language of the Athenians, had infinitely the advantage above all the

quod uno Græci, si aliter non possum, idem pluribus verbis exponere. *De fin. bon. & mal. lib. 3. n. 15.*

<sup>k</sup> Etiam in iis quæ denominata sunt, summa paupertas in eadem nos frequentissimè revolvit: at illis non verborum modò, sed linguarum etiam inter se differentium copia est. *Quintil. l. 12.*

c. 10.

<sup>l</sup> Qualis apud Græcos At-

ticismos ille redolens Athenarum proprium saporem. *Quintil. l. 6. c. 4.*

Quid est quòd in iis demum Atticum saporem putent? Ibi demum thymum redolere dicant?.. Æschines intulit eò studia Athenarum, quæ, velut sata quædam cœlo terræque degenerant, saporem illum Atticum peregrino miscuerunt. *Quintil. l. 12.*

c. 10.

rest.

rest. 'Twas a taste in a manner natural to the climate, and reached no farther. Athens was the only town in Greece, where even the common people <sup>m</sup> had those nice and delicate ears Tully speaks of, *Atticorum aures teretes & religiosæ*; so as to be able to find out by a phrase, an expression, or even the sound of the voice, whether the speaker was a stranger or no, <sup>n</sup> as in the instance of Theophrastus, which made the orators so scrupulously careful not to let the least word fall from them, which might offend an audience so difficult to be pleased?

It is of consequence to make the boys observe whilst they read the Greek authors, as much as possible, what this Atticism was, which the antients so frequently speak of, and is more easily to be conceived than defined. Tully very justly takes notice, that it is not confined to any one species of eloquence. 'Tis true, it is often seen in the simple kind, where its proper character is to express the most common and trifling things, with a plainness, grace, beauty, and delicacy, that are inimitable in any other language. From whence it comes to pass, as<sup>o</sup>

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N

Quintilian

<sup>m</sup> Cic. Orat. n. 27.

<sup>n</sup> Tincam Granius obruebat nescio quo sapore vernaculo: ut ego jam non mirer illud Theophrasto accidisse, quod dicitur, cum percontaretur ex anicula quadam, quanti aliquid venderet, & respondisset illa, atque addidisset, HOSPES, non pote minoris: tulisse eum moleste, se non effugere hospitis speciem, cum ætatem ageret Athenis, optimèque loqueretur. Omnino (sicut opinor) in nos-

tris est quidam urbanorum, sicut ille Atticorum, sonus. Cic. in Brut. n. 172.

Quomodo & illa Atticanus Theophrastum, hominem aliqui disertissimum, annotata unius affectatione verbi, hospitem dixit: nec alio se id deprehendisse interrogata respondit, quàm quòd nimium Atticè loqueretur. Quintil. l. 8. c. 1.

<sup>o</sup> In comœdia maximè claudicamus.... Vix levem consequimur umbram, adeo ut



Quintilian has observed, that the Greek comedy is infinitely superior to the Latin, as the language is not capable of that grace and elegance, which the Greeks themselves cannot transfer into any other dialect. And thus how delicate soever Terence may appear to us, he still falls far short of the elegance and beauty of Aristophanes.

However it must be remembered that Atticism suits as well with the sublime, as the simple and moderate kind of writing. <sup>1</sup> The style of Demosthenes is perfectly Attick, as is that of Plato his master, and yet nothing can be more strong and lofty. <sup>2</sup> And the same may be said of Pericles, whose eloquence notwithstanding is constantly compared to thunder and lightning. But with this character of force and grandeur, they had all an additional sweetness and charm, which was properly the effect of Atticism.

We may therefore apply this term to a discourse, where all is natural and smooth, nothing affected, and yet every thing pleases; where great and small things are expressed with an equal, tho' a different grace; <sup>3</sup> where the taste however

ut mihi sermo ipse Romanus non recipere videatur illam solis concessam Atticis venerem quando eam ne Græci quidem in alio genere linguæ obtinuerint. *Quintil.* l. 10. c. 1.

<sup>1</sup> Quo ne Athenas quidem ipsas, *says Cicero*, magis credo fuisse Atticas. *Orat.* n. 27.

<sup>2</sup> Si solum illud est Atticum (elegantè enucleatèque dicere) ne Pericles quidem dixit Atticè. Qui si tenui

genere uteretur, nunquam ab Aristophane poeta fulgurare, tonare, permiscere Græciam dictus esset. *Cic. Orat.* n. 29.

Quid Pericles?... cujus in labris veteres Comici... leporem habitasse dixerunt, tantamque in eo vim fuisse, ut in eorum mentibus, qui audissent, quasi aculeos quosdam relinqueret. 3. *de Orat.* n. 138.

<sup>3</sup> Velut simplex orationis condi-

however is heightened by a certain secret seasoning, which leaves nothing insipid, but discovering itself every where to the reader or hearer, raising his curiosity, and as I may say excites his thirst; and to sum up all in a word, where every thing is well expressed; according to Cicero's short definition, *ut bene dicere id sit Atticè dicere.*

" 'Twas upon this model the Roman urbanity was formed, which disallowed of every thing rough, offensive, or of a foreign taste, either in the thought, expression, or manner of pronouncing; so that it less consisted in the beauty of each particular phrase, than in the air of the discourse, and the elegance of the whole, which was peculiar to the city of Rome, as Atticism was to Athens.

Tully excelled in this way more than any other person whatsoever, and I question whether any thing in this kind can be found more perfect than his treatises *de oratore*, especially the dialogues inserted in them, which abound with an inimitable grace of elocution and as it were that flower of politeness, wherein urbanity principally consists.

condimentum, quod sentitur latente judicio velut palato, excitatque & à tædio defendit orationem. Sanè tamen, ut sal in cibis paulò liberaliùs aspersus, si tamen non sit immodicus, affert aliquid propriæ voluptatis: ita hi quoque in dicendo sales habent quiddam quod nobis faciat audiendi sitim. *Quintil. l. 6.*

c. 4.

De opt. gen. orat. n. 13.

" Nam meo quidem judicio illa est urbanitas, in qua nihil absonum, nihil agreste, nihil inconditum, nihil peregrinum, neque sensu, neque verbis, neque ore gestive possit deprehendi: ut non tam sit in singulis dictis, quàm in toto colore dicendi: qualis apud Græcos Atticismos ille redolens Athenarum proprium saporem. *Quintil. l. 6. c. 4.*

## 180 *Of the Study of the Greek Tongue.*

We have also several performances of this kind in our own tongue, which are in no respect inferior to the antients ; where every thing is expressed with spirit and simplicity too ; and a nice and delicate raillery seems to have borrowed the language of nature itself ; where the most abstracted questions become plain and easy by an air of freedom which is given them ; in fine, where subjects merry and serious are equally treated of with all the agreeableness and dignity, which belong to them.

I hope the reader will excuse this small digression upon Atticism, which seems a little to have transgressed the bounds of grammar, and to fall more within the compass of rhetorick.

There are many other reflections to be made upon the genius, turn, beauty, and copiousness of the Greek tongue, but these I leave to the judgment of the masters. They will find wherewithal to supply what is here wanting out of their own stock ; and the *Methodé Grecque*, which has long been in every body's hand, will furnish them with all that can be desired upon this subject.



### CHAP III.

*Of studying the Latin Tongue.*

THE study of this language is properly the business of the classes, and in a manner the substance of the exercises of the college, where they are taught not only to understand Latin, but to write and talk it. As the first of these three parts is the most essential, and a necessary introduction to the rest, I shall chiefly insist upon this, tho' without neglecting the other. And in the reflections I have to make upon this matter I shall observe no other order than that of the studies themselves, beginning with what relates to the first elements of that language, and then running thro' all the classes, till I come to rhetorick exclusively, which shall have a particular treatise for itself.



*Of the method to be taken in teaching Latin.*

THE first question which naturally offers, is to know what method should be taken in teaching the Latin tongue. I think at present 'tis generally enough agreed, that the first rules which are given for the learning of Latin, should be in French, as in every science, every branch of knowledge, it is natural to pass from what is known and clear, to what is unknown and obscure. Every body is sensible, that it is no less absurd and senseless to give the first pre-

cepts of the Latin tongue in Latin, than it would be to do so in teaching Greek, or any other foreign language.

But is it best to begin with the making exercises, or explaining of authors? Here lies the great difficulty, and 'tis on this point opinions are divided. And yet if we consult good sense and right reason, it seems natural that the last method should be preferred. For before a person can compose well in Latin, he must be somewhat acquainted with the turn, phrase, and rules of the language, and have farther made a considerable collection of words, whose meaning he must understand, and know rightly how to apply them. Now all this cannot be done, but by the explication of authors, who are a kind of living dictionary, and speaking grammar, from whence the meaning and true use of words, phrases, and rules of syntax, are to be learnt by experience.

'Tis true the contrary method has prevail'd, and is of long standing, but it does not follow for all that, that we should blindly and without examination give into it. Custom frequently exercises a kind of tyranny over the mind, keeps it in subjection, and hinders it from making use of reason, which in matters of this kind is a surer guide than example, however authorized by time. \* Quintilian owns, that for the twenty years he taught rhetoric, he was obliged publicly to follow the custom he found established in the schools of not explaining authors, and he is not ashamed to confess that it was great pain to him to have been thus carried down the stream.

The university of Paris has thought fit to make some alterations in other points from the old way of teaching. I wish it was possible to

\* Quint. l. 2. c. 5.

make

make some trial in this we are upon, that we might learn from experience whether it might not publickly be attended with the same success, as I know it to have privately had in the case of several children.

In the mean while we should be well satisfied with the prudent medium the university follows, in not absolutely going in to either of these methods, but joining them both together, and so tempering one with another, as to allow more time, even in the first setting out, to the explication of authors, than the making of exercises.



*Of the first elements of the Latin Tongue.*

I SUPPOSE the child to be taught has yet no knowledge at all of the Latin tongue; and am of opinion that we should begin here in the same manner as in teaching Greek, that is, by making him learn the declensions, conjugations, and most common rules of syntax. And when he is well established in these principles, and has made them familiar to him by frequent repetitions, he must then be put upon the explication of some easy author, and proceed at first by slow degrees, ranging all the words exactly in their natural order, and giving an account of every gender, case, number, person, tense, &c. applying all the rules he has seen, and in proportion as he advances taking in new ones and such as are more difficult.

'Tis a necessary piece of advice throughout the whole course of their studies, and more especially so in the present case, to do well whatever



is done, to teach thoroughly what is to be taught, to inculcate the principles and rules soundly into the children, and not to be too hasty in making them pass to other matters which are higher and more pleasing, but less proportioned to their strength. <sup>a</sup> A rapid and superficial manner of teaching may please the parents, and be of service to the masters, as it sets their scholars off to the more advantage, but instead of bringing them forward, it throws them back considerably, and often prevents their making any progress in their studies. <sup>b</sup> 'Tis with the first rudiments of the sciences, as with the foundations of a building. If they are not solid and deep, the superstructure will soon tumble. It is better for the children to know but a little, if they know it thoroughly and for ever. They will learn fast enough, if they learn well.

At their first setting out, I make no scruple to declare, that they should scarce ever be put upon making of exercises, which serve only to torment the children by a troublesome and useless labour, and to instil into them a distaste for a study, which usually draws upon them from the generality of masters nought else but blame and correction. For the faults they make in their exercises, being very frequent, and almost inevitable, they must be as frequently corrected for them; whereas the explication and translation of authors, where nothing is to be produced

<sup>a</sup> Quod etiam admonere supervacuum fuerat, nisi ambitiosa festinatione plerique à posterioribus inciperent: & dum ostentare discipulos circa speciosiora malunt, compendio morarentur. *Quint. l. 1. c. 7.*

<sup>b</sup> Quæ (grammatica) nisi oratori futuro fundamenta fideliter jecerit, quidquid superstruxerit, corruet. *Quint. lib. 1. cap. 5.*

out of their own head, would spare them a great deal of time, trouble, and punishment.

I have often wished there were some books expressly drawn up in Latin for the use of children upon their first entrance on this study. These compositions should be clear, easy, and agreeable. At first the words should be almost all in their natural order, and the phrases very short. Then the difficulties should insensibly encrease in proportion to the progress the boys might make. Above all care should be taken to introduce examples of all the rules they were to learn. Elegance should not be principally sought after, but clearness. Their business is to learn the Latin words, to enure themselves to the different constructions peculiar to that language, and to apply the rules of syntax to what they shall be made to read. One might give them some apophthegms of the antients, some stories taken from holy scripture, as those of Abel, Joseph, Tobias, the Macchabees, and such like. Profane authors might likewise furnish us with some useful supplies. I shall here set down some short instances, which are fit only for the first attempts. In the stories taken from holy scriptures I think too we should alter such expressions and phrases, as are not met with in Latin authors. Thus in the following history of Tobias for *in diebus Salmanasar* I have put *tempore Salmanasa*, and for *in captivatem positus* I have put *in captivitatem abductus*. The word *concaptivus* is not Latin, no more than *confortium* in the sense it is here taken; instead of the former I have used *exilii sui comitibus*; and for the latter, *societatem*.

An old professor of the university, to whom I communicated my design, has thought fit to

‡ M. Heuzet, formerly professor in the college of Beauvais.

draw

draw up a collection of stories of this kind from the holy scripture for the use of such children as first enter upon the study of the Latin tongue, or are in the first classes. I hope the publick will be pleased with this small performance, and that their approbation will induce the author to draw up a second in the same way, but of a different kind, containing moral stories and maxims, taken from ancient authors, and generally expressed in their own words, but disengaged from all difficulties, and adapted to the weakness of young beginners.

<sup>d</sup> This second work has been sent abroad since the first edition of mine, and the approbation of the publick has confirmed my conjectures. And indeed I know of no book, which may be more useful and at the same time more agreeable to the boys. There are collected with great order and judgment very excellent principles of morality, with beneficial passages of history annexed upon every article. I know some very considerable persons, who acknowledge themselves to have found a great deal of pleasure in reading that little book.

• TOBIAS.

*Tobias ex tribu Nephtali captus fuit tempore Salmanasar regis Assyriorum. In captivitatem abductus viam veritatis non deseruit. Omnia bona, quæ habere poterat, quotidie sui exilii comitibus impertiebat. Cum esset junior omnibus, nihil tamen puerile gessit. Denique, cum irent omnes ad vitulos aureos quos Jeroboam rex Israel fecerat, hic solus fugiebat societatem omnium. Pergebat*

<sup>e</sup> They are both sold by Stevens the bookseller in Paris.

• Tob. cap. i.

autem



autem ad templum Domini, & ibi adorabat Deum. Hæc & his similia secundum legem Dei puerulus observabat.

### EPAMINONDAS.

<sup>f</sup> Epaminondas, dux clarissimus Thebanorum, unam solum habebat vestem. Itaque quoties eam mittebat ad fullonem, ipse interim cogebatur continere se domi, quod ei vestis altera deesset. In hoc statu rerum, cum ei Persarum rex magnam auri copiam misisset, noluit eam accipere. Si rectè judico, celsiore animo fuit is qui aurum recusavit, quàm qui obtulit.

### FILIÆ PIETAS IN MATREM.

<sup>g</sup> Prætor mulierem sanguinis ingenui, damnatam capitali crimine apud tribunal suum, tradidit triumpho necandam in carcere. Is qui custodiæ præerat, misericordiâ môtus, non eum protinus strangulavit. Quin etiam permisit ejus filiæ ingredi ad matrem, sed postquam explorasset eam diligenter, ne fortè cibum aliquem inferret: existimans futurum ut inediâ consumeretur. Cum autem jam dies plures effluxissent, miratus quòd tam diu viveret, curiosius observatâ filiâ animadvertit ejus lacte matrem nutriri. Quæ res tam admirabilis ad Judices perlata remissionem pænæ mulieri impetravit. <sup>h</sup> Nec tantum matris salus donata filiæ pietati est, sed ambæ perpetuis alimentis publico sumptu sustentatæ sunt, & carcer ille, extructo ibi pietatis templo, consecratus. Quod non penetrat, aut quid non excogitat pietas, quæ in

<sup>f</sup> Ex. Æliano, l. 5. c. 5.

<sup>h</sup> Plin. hist. nat. lib. 7.

<sup>g</sup> Ex Valer. Max. lib. 5. cap. 36.  
cap. 4. num. 7.

*carcere servandæ genetricis novam rationem invenit? Quid enim tam inusitatum, quid tam inauditum, quàm matrem natæ uberibus alitam fuisse? Putaret aliquis hoc contra rerum naturam factum, nisi diligere parentes prima naturæ lex esset.*

I have designedly left a little more difficulty in the last story than the rest, because in proportion as the children come on in the understanding of Latin, they must be put upon explaining passages more difficult.

And I desire all masters who have the care of the education of children, before they are admitted into the college, to examine thoroughly without prejudice, and try by experience, whether this manner of instruction is not shorter, easier, and surer, than what is usually followed, in putting them at first upon making exercises. The same rules come over again here, and are frequently repeated to them, but with this difference, that they find the application of them already made in the authors they explain; whereas they are obliged to apply them of themselves in their exercises, which exposes them, as I have already observed, to the commission of abundance of faults, and the bearing a great deal of chiding and correction. And I cannot help thinking it agreeable to sense and reason, that children thus used to explication for six or nine months, and obliged to give an account of what they explain, either by word of mouth or writing, or rather both ways, will be much more able afterwards to enter upon exercises, and be put, if it is thought proper, into the sixth class.

I must farther advise masters, who are employed in giving children their first instructions, to be very careful to make them read, explain,

or

or repeat their lessons, with a natural tone. I mean such a tone, as is used in common conversation, whilst we are talking with a friend, or relating a fact; and then sure it would be very ridiculous to set up the loud cry, which children generally do. I know by experience, with what difficulty this fault is to be corrected, and how apt they are always to retain some small matter of it in their pronunciation.

*Of what is to be observed in the sixth and fifth classes.*

The business of the lower classes, with reference to the understanding of the Latin tongue, consists in the explaining of authors, the making of exercises, and translation. I have spoke to the last particular in another place, and shall here treat of the two former.

*Of the explication of authors.*

'Tis a just complaint, that we have not authors enough, that are proper for the sixth and fifth classes. Those that are suitable to them may be reduced to two or three, Phædrus, Cornelius Nepos, and Tully. For I question whether Aurelius Victor and Eutropius should be ranked in this number, as they are only very lifeless abridgments of the Roman history, generally full of a great number of proper names, and chronological dates, which are apt to discourage children upon their first entrance on the study of Latin. It may likewise be doubted whether Tully's epistles are very proper for these classes, as they are somewhat serious, and often  
obscure



obscure and difficult. However, these authors are but three, and are not enough for these two classes, especially as children are supposed to have been somewhat accustomed to the explaining of authors, before they are admitted into the first of them.

This defect, I think, might easily be supplied by selecting out of Tully, Livy, Cæsar, and such other authors certain passages of history and morality, and modelling them to the children's capacity. Seneca, Pliny, and Valerius Maximus, tho' less pure, might likewise furnish stories and maxims, which the preparers still may reduce to a clearer and purer style. I shall here give a few instances.

## I.

## IMPIOS TORQUET CONSCIENTIA.

<sup>i</sup> Angor & sollicitudo conscientie diu noctuque vexat impios. Non immeritò aiebat sapiens, si recludantur tyrannorum mentes, posse aspici laniatus & ictus. Ut enim corpora verberibus, ita scævitia & libidine animus dilaceratur... Dicitur <sup>k</sup> Nero, postquam matrem Agrippinam interfecit, perfecto demum scelere, magnitudinem ejus intellexisse. Per reliquum noctis modò in tenebris & cubili se occultans, modò præ pavore exurgens, & mentis inops, lucem operiebatur, tanquam exitium allaturam.

## II.

## DAMOCLES.

<sup>i</sup> Dionysius Tyrannus Syracusanorum, cum omni

<sup>i</sup> Cic. lib. 1. de Leg. n. 40.

<sup>k</sup> Ibid. l. 14. n. 10.

Tacit. Annal. 1. 6. n. 6.

<sup>i</sup> E. Tusc. q. 1. 5. n. 61, 62.

opum & voluptatum genere abundaret, indicavit ipse quàm parum esset beatus. Nam cùm quidam ex ejus assentatoribus Damocles commemoraret in sermone copias ejus, opes, majestatem, rerum abundantiam, magnificentiam ædium regiarum; negaretque unquam beatiorum illo quemquam fuisse: Vis-ne igitur, inquit Damocles, quoniam hæc te vita delectat, ipse eandem degustare, & fortunam experiri meam? Cùm se ille cupere dixisset, collocari jussit hominem in aureo lecto, strato pulcherrimis stragulis; abacosque complures ornavit argento auroque cæato. Tum ad mensam eximiam formâ pueros delectos jussit consistere, eosque ad nutum illius intuentes diligenter ministrare. Adherent unguenta, coronæ: incendebantur odores: mensæ exquisitissimis epulis extruebantur. Fortunatus sibi Damocles videbatur. In hoc medio apparatu fulgentem gladium, è lacunari seta equina appensum, dimitti jussit, ut impenderet illius beati cervicibus. Itaque nec pulchros illos administratores aspiciebat, nec plenum artis argentum: nec manum porrigebat in mensam: jam ipsæ defluebant coronæ. Denique exoravit tyrannum ut abire liceret, quòd jam beatus esse nollet. Satis-ne videtur declarasse Dionysius, nihil esse ei beatum, cui semper aliquis terror impendeat?

### III.

#### MAGISTRI FALISCORUM PERFIDIA.

ⁱⁿ Romani Camillo duce Falerios obsidebant. Mos erat tunc apud Faliscos, ut plures simul pueri unius magistri curæ demandarentur. Principum liberos, qui scientia videbatur præcellere, erudiebat. Is cùm in pace instituisset pueros ante ur-

ⁱⁿ Tit. Liv. lib. 5. n. 27.

bem lusus exercitationisque causa producere ; eo more per belli tempus non intermisso, die quadam eos paulatim solito longiùs trabendo à porta, in castra Romanà ad Camillum perduxit. Ibi scelesto facinori scelestiorem sermonem addidit : Falerios se in manus Romanorum tradidisse, cum eos pueros, quorum parentes in ea civitate principes erant, in eorum potestatem dedidisset. Quæ ubi Camillus audivit, hominis perfidiam execratus : Non ad similem tui, inquit, nec populum, nec imperatorem, cum scelesto munere scelestus ipse venisti. Sunt belli etiam, sicut pacis, jura ; justæque non minùs quàm fortiter bella gerere didicimus. Arma habemus, non adversum eam ætatem, cui etiam captis urbibus parcitur ; sed adversus hostes armatos, à quibus injustè lacesiti fuimus. Denudari deinde jussit ludi-magistrum, eumque manibus post tergum illigatis reducendum Falerios pueris tradidit ; virgasque eis, quibus proditorem agerent in urbem verberantes, dedit. Falisci Romanorum fidem & justitiam admirantes, ultro se iis dediderunt, rati sub eorum imperio meliùs se quàm legibus suis victuros. Camillo & ab hostibus & à civibus gratiæ actæ. Pace data, exercitus Romam reductus.

## IV.

## DAMONIS ET PYTHIÆ FIDELIS AMICITIA.

◦ Damon & Pythias, Pythagoricæ prudentiæ sacris initiati, tam fidelem inter se amicitiam junxerant, ut alter pro altero mori parati essent. Cum eorum alter à Dionysio tyranno nece damnatus, impetrasset tempus aliquod, quo profectus domum res suas ordinaret ; alter vadem se pro reditu ejus dare tyranno non dubitavit, ita ut, si ille non

◦ Val. Max. l. 4. c. 7. Cic. l. 3. de Offic. n. 45.

revertisset



revertisset ad diem, moriendum esset sibi ipsi. Igitur omnes, & in primis Dionysius, novæ atque ancipitis rei exitum cupidè expectabant. Appropinquante deinde defnita die, nec illo redeunte, unusquisque stultitiæ damnabat tam temerarium sponsores. At is nihil se de amici constantia metuere prædicabat. Et verò ille ad diem dictum supervenit. Admiratus eorum fidem tyrannus, petivit ut se in amicitiam tertium reciperent.

## V.

## STILPONIS PRÆCLARA VOX.

P Urbem Megara ceperat Demetrius, cui cognomen Poliorcetes fuit. Ab hoc Stilpon philosophus interrogatus, num quid perdidisset; Nihil, inquit; omnia namque mea mecum sunt. Atqui, & patrimonium ejus in prædam cesserat, & filias rapuerat hostis, & patriam expugnauerat. Ille tamen, capta urbe, nihil se damni passum fuisse testatus est. Habebat enim secum vera bona, doctrinam scilicet & virtutem, in quæ hostis manum injicere non poterat: at ea, quæ à militibus diripiebantur, non judicabat sua. Omnium scilicet bonorum, quæ extrinsecus adveniunt, incerta possessio est. Ita inter micantes ubique gladios, & ruentium tectorum fragorem, uni homini pax fuit.

## VI.

## BENEFICIA VOLUNTATE CONSTANT.

¶ Beneficia non in rebus datis, sed in ipsa beneficiendi voluntate consistunt. Nonnunquam magis nos obligat, qui dedit parva magnificè; qui regum æquavit opes animo; qui exiguum tribuit, sed libenter. Cùm Socrati multa multi pro suis quisque facultatibus offerrent, Æschines pauper audi-

¶ Sen. de const. sap. c. 5.

¶ Sen. de benef. l. 1. c. 7, 8.

tor, *Nilil, inquit, dignum te quod dare tibi pos-  
sim, invenio, & h c tantum pauperem me esse sen-  
tio. Itaque dono tibi quod unum habeo, me ipsum.  
Hoc munus rogo, qualecumque est, non dedigneris,  
cogitesque alios, cum multum tibi darent, sibi plus  
reliquisse. Cui Socrates; Istud quidem, inquit,  
magnum mihi munus videtur, nisi fort  parvo te  
 stimas. Habebo itaque cur , ut te meliorem tibi  
reddam, qu m accepi. Vicit  schines hoc mu-  
nere omnem juvenum opulentorum munificentiam.*

There is no occasion to say much here to shew how useful and agreeable at the same time such passages of antient authors may be to the scholars, if chosen and prepared with care and discretion. All that can be desired in my opinion is found in them at once, the substance of the Latin, the application of their rules, words, thoughts, reflections, principles, and facts; and a good master knows how to set a right value upon each of them.

He will constantly begin with the construction, and range every word in its natural place. He will then give a plain explication, so as to render the full meaning of all the expressions. I shall produce instances from the story of Damocles of the manner how I think authors should be explained to young beginners.

*Dionysius tyrannus Syracusanorum.* “Dionysius  
“tyrant of the Syracusians, *cum abundaret omni*  
“*genere opum & voluptatum*, when he abounded  
“in all kinds of riches and pleasures, *indicavit*  
“*ipse quam parum esset beatus*, shewed himself  
“how little he was happy.” When the scholars have made some small progress, which I suppose them to have done, before they enter into the sixth class, I think it better thus to di-  
vide

vide a sentence into distinct portions which make up a compleat sense, and whose terms are naturally connected, than to separate every one of them, and render word for word, thus, *Dionysius* *Dionysius*, *tyrannus* tyrant, *Syracusanorum* of the Syracusians. After a sentence is thus explained by giving the meaning of every word, if the sense will bear a better turn of expression, it may not be improper to give it, “*Dionysius* the tyrant of Syracuse, tho’ in full possession of every kind of riches and pleasures, expressed himself how remote he was from happiness,” and reasons should be given for the several alterations.

In this first sentence, tho’ very short, there are five or six rules to be explained. Why *Syracusanorum* and *opum* are in the genitive case? Why *genere* in the ablative? Why *abundaret* in the subjunctive mood? What *quam* signifies when joined to *beatus*? Why *esset* in the subjunctive mood? and why *beatus* in the nominative case? Almost all these rules are in the rudiments, and the boys should constantly be made to repeat them as they stand there, in order to instil them the more into them, and to avoid all confusion. The rule which respects the government of *abundare* is not there. This therefore the master should tell them by word of mouth, as it lies for instance in the grammar of Port-Royal. Words of plenty or want generally govern an ablative case. And then he should quote the instances, which are there produced. ’Tis enough at first to repeat this rule to them, which is plain and short, and afterwards as occasion offers, he may let them know that some of these verbs have indifferently after them an ablative case or a genitive, and then give them examples of it.



There are in this history several uncommon expressions, which the master should endeavour to make them well understand, as *stragulum*, *abacus*, *unguentum*, *lacunar*, *feta*. The use of the verb *negare* requires a particular notice; as does also the meaning of the word *exoravit*. *Orare* signifies to pray, to ask any thing; *exorare*, which is a verb compounded of *ex* and *orare*, signifies to obtain by urgent entreaty whatsoever is asked. It has also a different construction. It governs an accusative of the person, and is followed by an *ut* with a subjunctive mood, as here, *exoravit tyrannum ut abire liceret*; he obtained of the tyrant by the force of his entreaties, that he might have leave to depart, or "he obtained leave of the tyrant to depart." Sometimes it governs an accusative both of the thing and of the person, *sine ut id te exorem*, "suffer that I obtain this of you." And sometimes the thing is put after it in the accusative, and the person in the ablative with a preposition, *Exorare aliquid ab aliquo*, "to obtain something of somebody." By this means children become acquainted with the meaning of the Latin; and the master must not fail to put these words and phrases into the exercises he sets them.

There are likewise certain beauties, which even at those years they should be made to take notice of. *Gladium demitti jussit, ut impenderet illius beati cervicibus*. It might have been simply said *illius cervicibus*; but the word *beati* adds a great beauty to the expression. The thought at the end answers to this word, and they should be made to observe it, *Exoravit tyrannum ut abire liceret, quod jam beatus esse nollet*.

The sentence, which closes this story, includes the

the moral instruction to be drawn from it, which the master should not forget to dwell upon. He might upon this occasion tell the fable of the cobbler, that brought back the treasurer the sum of money he had received from him, which deprived him of his rest and happiness.

There are several other remarks to be made upon this story, both as to the manner of the expression, and the rules of syntax. My design has been only to point out a few of them. The whole will take up more time than a single lesson. But the master should be careful after every explication, to require an account of the scholars of all that has been said. Sometimes the examination may be deferred till the next morning, and by this delay he may the better discover how attentive they have been. And the giving them these passages to translate either the same day, or some days after, will produce the like effect.

I shall add here one of Phædrus's fables, only to shew how the beautiful passages are to be pointed out to the boys.

#### THE FABLE OF THE WOLF AND THE CRANE.

*Os devoratum fauce cùm hæreret lupi,  
Magno dolore victus, cæpit singulos  
Inlicere pretio, ut illud extraherent malum.  
Tandem persuasa est jurejurando gruis,  
Gulæque credens colli longitudinem,  
Periculosam fecit medicinam lupo.  
Pro quo cùm factò flagitaret præmium;  
Ingrata es, inquit, ore quæ nostro caput  
Incolume abstuleris, & mercedem postulas.*

This fable is short and plain, but of inimita-

ble beauty in its simplicity, which is its principal grace. Even children are capable of discerning all the delicacy of it, and I have known several of them in their publick exercises not let one word escape them, which deserved to be taken notice of, but to have given an exact account of all.

*Os devoratum.* This word is very proper to express the action of an hungry wolf, which does not so properly eat as swallow, or rather greedily devour.

*Magno dolore victus, capit singulos illicere pretio.* The wolf is not naturally a gentle and suppliant animal. Violence makes properly a part of his character. It therefore cost him much, before he could condescend to such humble entreaties. There must have been a long struggle betwixt his natural fierceness, and the pain he endured. The last however got the better, and this is well expressed by the word *victus*. *Dolore magno oppressus* would not present the same image.

*Illicere, or illicere pretio.* This word is elegant and curious. The beauty of it should be pointed out to them, as of the other compounds, *allicere, pellicere*, and examples taken from other fables of Phædrus.

*Ut illud extraherent malum, for illud os.* The effect for the cause. How widely different!

*Tandem.* This word is very expressive, and shews that abundance of other animals had already passed by, but had not been so stupid as the crane.

*Persuasa est jurejurando.* She would not take the wolf's word, but must have an oath of him, and without doubt a terrible one; and with that the silly creature thought herself secure.

Gulaque



*Gulæque credens colli longitudinem.* Can the action of the crane be possibly better described? To shew the whole beauty of this verse, we need but throw it into a simple proposition, & *collum inferens gulæ lupi.* *Collum* alone is flat. *Collum longum* expresses more, but presents us with no image; whereas by substituting the substantive in the place of the adjective, *colli longitudinem*, the verse seems to grow long like the crane's neck. But can the stupid rashness of the foolish brute, which ventured to thrust her neck down the wolf's throat, be better expressed than by the word *credens*? The meaning of this word should be explained, and confirmed by several instances drawn from Phædrus.

*Periculosam fecit medicinam lupo.* He might have barely said, *os extraxit e gulâ lupi.* But *fecit medicinam* is more beautiful, and the epithet *periculosam* shews the risque the imprudent Doctor ran. It will be proper in explaining *medicinam*, which here signifies an operation in chirurgery, to take notice, that amongst the antients the two professions were intermixed, and that physicians discharged the office of chirurgery.

*Flagitaret.* This verb signifies to demand with earnestness and importunity, to press, solicit, and frequently to urge the same suit. *Petere, postulare,* would not have the same force.

*Ingrata es, inquit, &c.* This manner of expression, which is very common in Phædrus, and in all narrations, is far more lively than if he had said, *respondit lupo, ingrata es, &c.* The force and vivacity of the wolf's answer should likewise be remarked. *Ore nostro* is far better than *meo*. The wolf looks upon himself as an animal of importance.

To shew the whole beauty of the fable still farther, I shall here give it entire, in a plain manner, without any ornament. And the children may be accustomed thus to turn such passages as are capable of a like alteration.

*Cum os hæreret in fauce lupi, is magno dolore oppressus, cœpit singulos animantes rogare ut sibi illud os extraherent. A ceteris repulsam passus est: at gruis persuasa est illius jurejurando, suumque collum lupi gulæ inferens, extraxit os. Pro quo factò cum illa peteret præmium, dixit lupo: Ingrata es, quæ ex ore meo caput abstuleris incolume, & mercedem postules.*

I leave the reader to conclude how very useful stories and fables, explained in this manner to them every day for a whole year, may be in teaching them Latin; and which is of more moment, how proper they are at the same time to form their taste and improve their understanding.

### Of the making of exercises.

When children have made some little progress in Latin, and been some time accustomed to explication, I think the making of exercises may be very useful to them, provided they are not put upon them too frequently, especially at first. For thus they will be obliged to put in practise the rules, which have been oft explained to them by word of mouth, and make the application of 'em themselves, which will fix them deeper in their minds; and they will farther have an opportunity of making use of all the words and phrases, which they have been made to take notice of in the explication of their authors. And it were to be wished the exercises which are set them, were usually taken from

from the author, which has been explained to them, as it would furnish them with expressions and phrases already known, which they should apply according to the rules of syntax.

It is not necessary to take notice, that these exercises should always, as much as possible, contain some historical fact, some principle of morality, or some truth of religion. 'Tis a custom established of old in the university, and now in almost general practice. And it is a matter of great importance to the boys, as it insensibly furnishes the mind with some curious piece of knowledge, and such principles as are of use in the conduct of life. I have already observed what Quintilian says in relation to the copies that writing-masters set their scholars. ' He would not have them consist of idle words, and frivolous expressions, without any meaning, but that they should contain solid maxims, and instil some necessary principle. And the reason he gives for it is a very just one. These maxims, which are taught in our infancy, never leave us till we grow old; and the impression they have made upon a mind as yet tender, passes into action, and has an influence upon the rest of our lives. For, ' says he in another place, 'tis with the mind of children, as with a new vessel, which long preserves the odour of the first liquor that is poured into it; and thus the first

' Ii versus, qui ad imitationem scribendi proponuntur, non otiosas velim sententias habeant, sed honestum aliquid monentes. Prosequitur hæc memoria in senectutem, & impressa animo rudi usque ad mores proficiet. *Quintil. l. 1. c. 2.*

' Natura tenacissimi sumus eorum quæ rudibus annis percipimus: ut sapor, quo nova imbuas, durat. *Id. lib. 1. cap. 1.*

Quo semel est imbuta recens, servabit odorem Testa diu. *Hor. lib. 1. ep. 2.*

ideas,



ideas, that take place in our tenderest age, are seldom effaced without difficulty.

This holds good still more with respect to exercises. Every body is sensible how ridiculous it is to have them constantly made up of trivial, or insignificant phrases. *Peter is richer than Paul, and should be more valued than he... Lepidus is come from Lyons to Paris, and has brought me the money he had received of my father... A diligent scholar should be sorry for not having studied the lessons his master has taught him.* Might not the same rules be applied to examples of more moment? Knowledge should be esteemed more than riches, and virtue is still more valuable than knowledge... *Cyrus, King of Persia, having at last took Babylon, gave the Jews leave to return to Jerusalem, and sent back into the city the holy vessels, which had formerly been carried away to Babylon, and Belsazzar had defiled at a publick feast... Christian children should be ashamed of not reading the holy scriptures, which are as a letter, that their heavenly Father has written to them.*

I do not think however that a master should always so far confine himself as never to give any other sentences than such as carry with them some instruction, or that he should always pursue a close reasoning in his exercises. In this case he would put himself to an useless trouble, especially in exercises of imitation, and had better reserve his pains for matters of more moment. Separate phrases would come more easily, and be no less serviceable to the scholars.

In exercises of imitation we must observe a just medium betwixt too great an easiness, so as to leave the children scarce any other labour than that of copying their authors words and phrases, and

and too great a difficulty, which would make them lose a deal of time, and often above their capacity. The passage given them to imitate must not be long. At first they should have little besides the cases and tenses to alter. Sometimes they should be put only upon the imitation of the turns and not of the words. And it is necessary the exercise should be got ready by the master, before he explains the passage upon which he is to give it, because in the explication he should principally insist upon the phrases and rules, which he designs should enter into it.

There is another manner of teaching children to compose, which may be very proper for the higher classes, and which I should think very useful, tho' not yet brought into practice. And this is to put them upon doing their exercises extempore, as the authors are explaining to them. By this means they would be more easily and certainly taught to apply their rules and their lectures, and their dictionaries might by degrees be dispensed with, which I should always have regard to, as the custom of turning over the leaves of them carries with it a considerable loss of time. I am persuaded we should learn by experience, that the boys, provided they would take pains, would find out almost all the expressions and phrases, which should enter into an exercise; and only a small number which were new and unknown to them, would oblige them to recur to their dictionaries, and for this reason the shortest and most simple would be the properest for them.

It is likewise a matter of great importance, that the *modus's*, which are put into their hands, be drawn up with care. I have often heard some professors

professors observe, with reference to those which were then used, and I think they are much the same with what we have at present in several colleges, that tho' they were good in the main, yet they stood in need of several alterations, abridgments, and additions. And yet I think there is one very easy and natural way of correcting them; and this is to desire such as have taught in these classes for some time, to put down in writing the certain remarks they have made upon the book they have been teaching for several years; and then that a person of ability and experience in this way should be employed to correct the deficiencies of the *modus's* from the insight he may have received from their observations, and throw them into greater order and a clearer method than they are in at present, And tho' the subject may seem trivial, 'tis a work which may deserve the pains of the ablest hand. *In tenui labor, at tenuis non gloria.*

*Of what is to be observed in the higher classes, viz. the fourth, the third, and the second.*

The rules already laid down for the two lower classes, may in several points be useful for the rest. But these last require some particular observations, 1<sup>st</sup>. Upon the choice of the authors to be explained; 2<sup>dly</sup>. Upon what is principally to be observed in the explaining them; and 3<sup>dly</sup>. Upon the necessity of accustoming the boys to talk Latin.



I.  
Of the choice of the books to be explained.

The books which are usually explained in the fourth class are seldom any other than these, Cæsar's commentaries, Terence's comedies, some discourses and epistles of Tully, and the history of Justin.

There is no book more perfect in its kind than Cæsar's commentaries, and I wonder that Quintilian, \* who has made mention of certain orations of his then extant, which he says were of that force and vivacity as to shew, that Cæsar had the same fire in speaking as in fighting, should not have said one single word upon his commentaries. There is diffused thro' the whole an admirable elegance and purity of language, which has his peculiar talent; and we may say of them what Quintilian says † of the works of Messala, that they share in the birth and nobility of their author. But perhaps he might look upon these commentaries as bare memoirs, and not as an history drawn up in form, and so might think he ought not to speak of them.

Tully does them more justice. He first speaks of Cæsar's orations, and ‡ says that to

\* C. Cæsar, si foro tantum vacasset, non alius ex nostris contra Ciceronem nominaretur. Tanta in eo vis est, id acumen, ea concitatio, ut illum eodem animo dixisse, quo bellavit, appareat. *Quint. l. 10. c. 1.*

Exornat hæc omnia, mira sermonis, cujus propriè studiosus fuit, elegantia. *Ibid.*

† Quodammodo præ se ferens in dicendo nobilitatem suam. *Ibid.*

‡ Ad hanc elegantiam verborum Latinorum, (quæ, etiamsi orator non sis, & sis ingenuus civis Romanus, tamen necessaria est) adjungit illa oratoria ornamenta dicendi. *Brut. n. 261.*

the purity of language, which not only every orator, but every Roman citizen should aim at, he has added all the ornaments of eloquence. He then passes on to his commentaries, and gives them the high encomium I have already mentioned.

But it must be owned the graces and beauties of this author discover themselves better to persons, who have their taste and judgment already formed, than to such children, as are supposed to be in the fourth class. The brisk and lively imagination of children is fond of variety and a change of objects, and seldom relishes that sort of uniformity which prevails in Cæsar's commentaries, where we seldom see any thing but encampments, marches, sieges, battles, and speeches made by the general to his soldiers. For this reason some professors never explain this author in the fourth class, and I cannot blame them for not doing it.

There are some also who do not admit of Terence, but for a reason quite different. For 'tis their <sup>a</sup> fear lest the boys should be too much delighted with him, and grow too fond of him, that diverts him from it. I know that Messieurs de Port-Royal, who cannot be suspected of any relaxation in point of manners, have not thought him dangerous to be read by the boys, as they have expressly translated some comedies for their use, after having erased certain passages, which are plainly offensive to modesty. But those passages are not the only thing to be feared for the boys; 'tis the substance of the comedies itself, and the intrigue, which must necessarily be explained to them, if we would have them

<sup>a</sup> Libenter hæc didici hoc bonæ spei puer appellabam. *Confes. l. 7. c. 16.*  
& delectabar miser; & ob

understand

understand what follows; that intrigue, which is capable of kindling a passion in them, that is but too natural to them, and is so apt to engage so great a number of them as they grow up, and makes such sad havock in families. The poet employs the whole force of his art and genius not only to excuse, but even justify a passion, which amongst the heathens was not looked upon as criminal, and endeavours to make the conduct of a father, who is careful of the education of his children, appear compleatly ridiculous, whilst he recommends as a pattern the example of another father, who shuts his eyes upon the debaucheries of his son, and lets him entirely lose to his own inclination. Now what can be reasonably objected to the just fears of a professor, who is thoroughly sensible of all the beauty and delicacy of Terence, and at the same time still more apprehensive of the danger and poison, that lye concealed under so fair an appearance? "I condemn not the words," <sup>y</sup> says S. Augustine speaking of Terence, "they are choice and precious vessels; but I condemn the wine of error, which is given us to drink in those vessels by inebriated masters, who force it down our throats under pain of being chastized, without allowing us leave to appeal to any sober and reasonable judge." <sup>z</sup> Quintilian advises to defer the reading of comedians, \* till such time as the morals are secure; and can we blame a christian

<sup>y</sup> Non accuso verba, quasi beremus, caedebamur: nec vasa electa atque pretiosa; appellare ad aliquem judicem sed vinum erroris; quod in sobrium licebat. *Confes. l. 1.* eis nobis propinabatur ab e- c. 17.  
briis doctoribus, &, nisi bi- <sup>z</sup> Lib. 1. cap. 5.

\* M. Gaullier, professor in the college du Pleffis, in the preface to a book he has lately published upon poetry, writes thus



christian master for being equally nice upon so tender a subject?

This

thus of what I have here said of Terence, *M. Rollin*, from a passage in *Quintilian*, forbids him to be read. And after several arguments to prove the opinion he maintains, he concludes his confutation of me in these words, *And should a passage of Quintilian, probably mis-understood and mis-quoted, take place of so many good reasons, and authorities of credit?*

1. If *M. Gaullier* had read the passage he undertakes to confute with any attention, he would have observed that I do not forbid Terence to be read, nor in any wise blame the masters who explain him in their classes. I have only said, that I did not think they were to be blamed, who thro' motives of religion did otherwise.

2. I do not see wherein I have misunderstood or misquoted *Quintilian*. His words are, *Cum mores in tuto fuerint, inter præcipua legenda erit Comœdia*. Lib. 1. cap. 5. And do they not clearly express, that *Comedies should not be read, till the morals were secure?* And does not *Quintilian* hereby intimate, that comedies may be prejudicial to the morals?

3. *M. Gaullier* supposes that my whole reasoning, in what I say upon the reading of Terence, is founded only on a passage of *Quintilian*. And tho' it were so, my argument would neither be less just nor strong. According to *Quintilian* it might be dangerous to read comedies at a time when the morals were not yet secure. And according to the same *Quintilian* masters should be more careful of the purity of manners than the purity of language in the choice of the books they give boys to read, because the first impressions last long, and are attended with considerable consequences. *Cetera admonitione magna egent: imprimis, ut teneræ mentes, tracturæque altius quicquid rudibus & omnium ignavis infederit, non modo quæ diserta, sed vel magis quæ honesta sunt, discant.* *Quintil.* lib. 1. cap. 5. From which principle it naturally follows, that a christian master is not to be blamed, who thinks he should not very early put the comedies of Terence into the hands of the boys. But I have so little insisted upon this passage of *Quintilian*, that I did not so much as quote his words.

4. The force of my reasoning lies in a reflection drawn from the very substance of the work we are upon, i. e. from the nature and quality of Terence's comedies, the matters there treated of, the principles that run thro' them, the intrigues

This work had been published before I had seen a book entitled *Terentius Christianus*, printed at Cologne in 1604. and composed by a school-master of Harlem in Holland, *Cornelius Schonæus Gondanus*. We learn from the preface, that this *Schonæus*, a man of great merit and reputation, was very much grieved, as well as many others of his profession, that an author so dangerous to the morals as Terence should be left in the hands of youth; and this danger, as he thought, arose from the very substance of the pieces themselves, which under the purest and most elegant diction, that is possible to be imagined, concealed a poison the more pernicious as it was the more subtle, and did not alarm a chaste ear with those gross obscenities, which are commonly observable in Plautus. To remedy this inconvenience, this gentleman, full of a commendable zeal for the advancement of children in piety as well as learning, drew up several pieces in the imitation of the comedies of Terence, but took his subjects from the holy scripture. I have read the two first of them, and they appear to me extremely beautiful. The rules of the theatre indeed are not exactly observed in them, but the diction is of a purity and elegance, which very nearly comes up to those of Terence, whose genius and style we may easily discern the author has expressly studied, and very happily copied in the chrif-

trigues which are to be found in them from beginning to end; intrigues which are indisputably very dangerous to youth. This is what I have insisted upon for near two pages together, which M. Gaullier has not taken the least notice of. When any one undertakes to confute another's opinion, especially where morality is so nearly concerned, I think he should take care to do it with more exactness.

tian pieces he has left us. I would gladly reprint one or two of them, to rescue a writer from oblivion who certainly deserves to be better known by men of learning than he is at present, and especially by those who are entrusted with the education of youth. This book would be very proper for the seminaries, where the pious ecclesiasticks sometimes think it a duty to put no other books into the hands of the young clergy, than such as have a tincture of piety and Christianity in them.

Tully's epistles, his paradoxes, his treatises of old-age and friendship, his offices, and such others; are a great help to the fourth and third classes. The purity and elegance of the Latin are not the greatest advantages the boys meet with in them; all the world knows what excellent principles those philosophical books abound with. But as they are often filled with subtle and abstracted reasonings, which suppose a thorough knowledge of the antient philosophy, the generality of masters agree that many passages in them are above the capacity of their scholars. And this leads me to wish that the advice I gave for the two preceding classes might likewise take place here, that is, that the stories and maxims might be drawn from several authors, and especially from the philosophical works of Tully, adapted to the strength of those classes. For 'tis not our business there to make the boys comprehend the chain of a long and obscure reasoning, which is far beyond their age, but to teach them the purity of the Latin, and to instil good principles into them. Now extracts, made with care and discretion, and which might sometimes be drawn out into a reasonable length, would equally answer both these views, and not be



be subject to the inconveniencies, which are inevitable, in going on with the explanation of books as they stand at present, which certainly were not written to teach boys Latin.

I insist the more upon this article, as there are few historians, which are suitable to these classes. Except Cæsar, the fourth has none but Justin, and his latinity is not pure. The third is reduced to Quintus Curtius and Sallust, which must be alternately explained there every year. The first, tho' not of the age of Augustus, is very acceptable to the boys by reason of his florid style, and the importance of the facts he relates. As for Sallust, there is no author to be preferred before him. Quintilian does not scruple to draw a parallel betwixt him and Thucydides, who was so much esteemed among the Greek historians, and <sup>a</sup> he thinks he does Livy a great deal of honour, after having extolled him very much, in saying that by so many excellent qualifications, tho' in a manner very different from those of Sallust, he at length obtained the immortal reputation the last had acquired by his wonderful brevity. <sup>b</sup> Sallust indeed, as well as Thucydides, has wrote in a style extremely lively, close, and concise; he has almost as many sentences as words, and leaves us to understand far more than he expresses. But this very character gives us cause to apprehend, lest he should prove too difficult for the third class; and I am the more induced

<sup>a</sup> Immortalem illam Sallustii velocitatem diversis virtutibus consecutus est. *Lib. 10.*

<sup>b</sup> Densus, & brevis, & semper instans sibi. *Quintil. Ibid.*

Ita creber est rerum frequentia, ut verborum prope numerum sententiarum numero consequatur. *Lib. 2. de Orat. n. 56.*

to believe it, as I have seen very able masters, in the conferences appointed to examine and clear up the difficulties in him, very much at a loss to find out the meaning of a great number of passages. However, there is no author, who gives us a juster idea of the Roman republick than Sallust, or who describes the genius and manners of his own age in more lively colours, which it is very momentous for us to be well acquainted with.

As to the second class, we have abundance of excellent works proper for the boys that are in it, the history of Livy, Tully *de Oratore*, his philosophical works, and some of his orations. But here again we have farther occasion for choice and discretion, and I do not think we should make it a rule to explain every part of these authors, as they now stand. 'Tis but a small portion of them that can be read in the course of one year, four or five books of Livy for instance; and even that is a great deal. And is it not most prudent in this case to pass over the places of less moment, such as the accounts of the disputes of the tribunes in the first Decad, and several little wars, and give the boys some notion of them by word of mouth, that we may dwell longer upon great events, which are far more pleasing, and more capable of improving their understanding. The same may be said of Tully's discourses upon eloquence and philosophy, which require still more the application of this rule. For would it not be insupportable, in explaining the admirable book entitled *Orator*, to put them upon reading fully and entirely the discourse upon numbers, which contains near an hundred pages, and has abundance of points in it above the capacity of the boys,

boys, and altogether useless to the end proposed, which is the teaching them the Latin tongue, and the forming of their taste. An able and prudent master must therefore make choice of the passages he has a mind to explain; and I should willingly apply to him in this respect what Quintilian says in speaking of an orator, *‘ Nihil esse, non modo in orando, sed in omni vita, prius consilio.*

## II.

*Of what is principally to be observed in the explaining of authors to the higher classes.*

The remarks which should be made in the explaining of authors, may be reduced to five or six articles. 1. The syntax, which gives an account of the construction of the different parts of speech. 2. The propriety of the words, that is, their proper and natural signification. 3. The elegance of the Latin, or the pointing out what is most curious and delicate in that language. 4. The use of the particles. 5. Certain difficulties more particularly expressed. 6. The manner of pronouncing and writing Latin, which is not a matter of indifference, even towards understanding the antient writers. I forbear to mention here what concerns the thoughts, figures, sequel and oeconomy of discourse, as I shall speak at large upon this subject in another place.

I. *Of the Syntax.*

As this part must have been taught but very

*‘ Lib. 6. cap. 6.*

P 3

superficially



superficially in the two former classes, 'tis absolutely necessary the boys should be more thoroughly instructed in it, in proportion as they grow up. We must not think that grammar, <sup>d</sup> which has more of solidity in it than shew, and for that reason may appear despicable to some persons, is undeserving the study of boys, who are plac'd in the higher classes. <sup>e</sup> It has not only withal to set an edge upon their understanding, but is likewise capable of employing the learning of the masters; and it can only be prejudicial to such as dwell wholly upon it and fix there, but can never hurt those who use it as a step or road whereby to pass on to other branches of knowledge of a higher nature. 'Tis grammar, which enables the boys to give an account of the different constructions they meet with in discourse, and to resolve abundance of difficulties, which without this help would very much perplex them. For this reason they must always have in mind certain short, clear, and express rules, to serve as so many keys for opening a door to the understanding of authors.

We find in these authors the relative, *qui, quæ, quod*, construed very different ways. *Populo ut placerent quas fecisset fabulas.* Terent. *Urbem quam statuo vestra est.* Virg. *Darius ad eum locum, quem Amanicias pylas vocant, pervenit,* Curt. *Ad eum locum, quæ appellatur Pharsalia, applicuit.* Cæs. The master should be thoroughly ac-

<sup>d</sup> Plus habet in recessu, quam in fronte promittit. . . . Sola omni studiorum genere plus habet operis quam ostentationis. *Quint. lib. 1.*

<sup>e</sup> Interiora velut sacri hujus adeuntibus, apparebit multa rerum subtilitas, quæ non

modò acuerè puerilia ingenia, sed exercere altissimam quoque eruditionem ac scientiam possit. *Ibid.*

Non obstant hæ disciplinæ per illas euntibus, sed circa illas hærentibus. *Ibid.*

quainted

quainted with all the rules, that respect the relative. He must first give the children the most simple and easy, and then explain the rest to them in the higher classes, as occasion offers.

There are a great many ways of speaking in Latin, which cannot be accounted for, but by supposing the word *negotium*, or some other like it, to be understood. *Triste lupus stabulis. Varium & mutabile semper femina.* Virg. *Parentes, liberos, fratres vilia habere.* Tac. *Annus salubris & pestilens contraria.* Cic. *Ultimum dimicationis.* Liv. *subaudi, tempus.* *Amara curarum.* Horat. *Ad castoris. sub. ædem.* *Est regis. sub. officium.* *Abesse bidui. sub. itinere.*

Upon how many occasions must we have recourse either to hellenism, or to other rules, to give an account of certain extraordinary constructions? *Cum scribas, & aliquid agas quorum consuevisti.* Lucceius Ciceroni. *Sed istum, quem quæris, ego sum.* Plaut. *Illum, ut vivat, optant.* Terent. *Hæc me, ut confidem, faciunt.* Cic. *Istud, quicquid est, fac me ut sciam.* Ter. *Abstine irarum. Desine lacrymarum. Regnavit populo-*

I shall content myself with this small number of examples. But what follows from hence is, that a master, who would explain authors well to the boys, and give an account of every thing, should be perfect in the rules of syntax, have thoroughly searched into the reasons of them, compared them with the passages of ancient authors, and reduced them as much as possible to certain general principles, which should serve as the basis and foundation for the understanding of Latin. The *Méthode Latine* of Port-Royal will supply a master with the greatest part of the reflections, which are necessary

for him upon this subject, and it would be a very faulty negligence, not to make use of such an assistance.

## II. Of the propriety of the words.

'Tis requisite to be particularly careful in making them well observe the propriety of words, that is, their genuine and natural signification; and to this end to point out, as there is occasion, their original and etymology; whence they are derived; and of what compounded. Some examples will better explain what I mean.

REUS signifies equally the two parties that plead. *Reos appello, non eos modò qui arguuntur, sed omnes quorum de re disceptatur.* Lib. 2. de Orat. n. 183. *Reos appello, quorum res est.* Ibid. n. 321. Thus they called him *reus*, who had engaged himself by promise or otherwise, and was afterwards obliged to perform what he had promised. *Reus dictus est à re quam promissit ac debet.* Paulus. From whence comes that beautiful expression of Virgil, *voti reus*. However *reus* is often opposed to *petitor*. *Quis erat petitor? Fannius. Quis reus? Flavius.* Q. Rosc. n. 32. And this appears to have been its most usual signification.

CRIMEN in good latinity signifies accusation, and in all probability comes from the Greek word *κρίμα* *judicium*. *Ingrati animi crimen horreo...* *Laudem imperatoriam criminibus avaritiæ obteri...* *Falsum crimen, tanquam venenatum aliquod telum, in aliquem jacere.* Cic. Some persons of understanding are of opinion that this word never signifies a crime in good authors; but I dare not venture to say so.



**FACINUS** denotes a bold stroke, a daring action. When it is alone, it usually signifies a crime, a black action. *Nil ibi facinoris, nihil flagitii prætermisum.* Liv. With an epithet, it is taken equally either in a good or bad sense. *Qui aliquo negotio intenti, præclari facinoris, aut bonæ artis, famam quærunt.* Sallust. *Facinus præclarissimum, pulcherrimum, rectissimum.* Cic. *Voluntario facinori veniam dari non oportere.* . . . *Scelestum ac nefarium facinus.* Cic. But *facinorosus* is always taken in an ill sense.

**SOCORDIA** and **DESIDIA** are found together in the preface of Sallust to his history of Catiline, *Socordia atque desidia bonum otium contenerere.* These two words have very near the same signification, but yet with some difference. Valla thinks that one respects the mind and the other the body. *Socordia est inertia animi, desidia autem corporis.* But I question whether this distinction be well-grounded.

The root of *Socordia* is *cor*, whose compounds are *concor*, *discor*, *excors*, *vecors*, and *secors* or *focors*, *id est sine corde.* This last word signifies, idle, lazy, negligent, careless, indolent. *No- lim ceterarum rerum te socordem eodem modo.* Ter. *M. Glabrimonem bene institutum avi Scævola diligentia, socors ipsius natura negligensque tardaverat.* Cic. *socors futuri.* Tac. careless of what is to come hereafter. Thus we see *socordia* signifies lazyness, carelessness, negligence, sloth. *Pænus advena ab extremis orbis terrarum terminis nostra cunctatione Et socordia jam huc progressus.* Liv. Quintilian joins two beautiful epithets to this substantive to express that lazy disposition, which blinds and stupifies the generality of parents to the faults of their children; *si non cæca ac sopita parentum socordia est.* Tacitus opposes *industria* to *socordia.*

*focordia.* *Languescet alioqui industria, intendetur focordia.* We shall explain by-and-by what is meant by *industria*.

*Desidia* comes from *sedeo*, whose derivatives are *obses*, *præses*, *refes*, *deses*, which have the genitive in *idis*. The two last signify idle, stupid, careless, supine, lazy, slothful, one who does nothing. *Desidem Romanum regem inter sacella & aras acturum esse regnum rati... Sedemus desides domi, mulierum ritu inter nos altercantes... Timere Patres residem in urbe plebem.* Liv. *Refes aqua.* Var. "standing water." Thus we see what *desidia* signifies. *Languori desidiæque se dedere.* Cic. *Marcescere desidia & otio.* Liv. Virgil very happily makes use of this word to express the false King of the bees, whose laziness made him heavy and ugly; *Ille horridus alter Desidia, latamque trabens inglorius alvum;* whereas the true King was active, laborious, and beautiful. I cannot avoid adding here that fine verse of Horace, *vitanda est improba Siren Desidia.*

*INDUSTRIA* properly signifies activity of mind, application, attention, labour, care and diligence. *Ingenium industria alitur... Mibi in labore perferendo industria non deerit... Enitar desideres aut industriam meam, aut diligentiam.... Perfeetum ingenio, elaboratum industria.... Demosthenes dolere se aiebat, si quando opificum antelucanâ victus esset industriâ.* Cic. *INDUSTRIA* also properly denotes a laborious, active, and vigilant man, *φιλόπρονος.* *Homo navus & industrius... Homo vigilans & industrius... In rebus gerendis vir acer & industrius.* Cic. As success and abilities in business are gained by labour and application, I do not know whether *industria* may not also signify industry, address, ability.

lity. But as I dare not venture to deny it, so I question whether any instances can be produced of it. The master should not forget to observe to the boys, that this word is still taken in another sense? *de* or *ex industriâ*, expressly, designedly, of set purpose.

It is fit also to make the boys distinguish the certain signification of words, which scarce seem to have any difference.

TUTUS and SECURUS are very often confounded, *Tutus* signifies safe, sure, without danger, which has nothing to fear; *securus*, without fear, without care, without uneasiness, *quasi sine curâ*. Thence comes that beautiful saying of Seneca, *Tuta scelera esse possunt, secura non possunt*. Ep. 97.

There is a difference between GRATUS and JUCUNDUS. The former signifies something which pleases us, and we take kindly; the latter something agreeable, which excites our joy. Now a matter may bring us a pleasure, without being agreeable to us, and the speedy information of some sad piece of news, which it is of moment for us to know. Tully distinguishes these two significations. *Ista veritas, etiamsi jucunda non est, mihi tamen grata est*. Attic. lib. 3. Ep. 66. *Cujus officia jucundiora scilicet sæpe mihi fuerant, nunquam tamen gratiora*. Lib. 4. Ep. fam. 6.

In common use GAUDERE and LÆTARI are confounded and indifferently employed. Yet to speak exactly, they have a different signification. *Gaudium* expresses a more moderate and inward joy, *lætitia* a joy that shews itself outwardly with a great warmth and transport. Whence Cicero says, that there are occasions, in which *gaudere decet, lætari non decet*. Tusc. lib. 4. n. 66.

He



I He distinguishes also betwixt AMARE and DILIGERE. *Quis erat qui putaret ad eum amare, quem erga te habebam, posse aliquid accedere? Tantum accessit, ut mihi nunc denique amare videar, antea dilexisse.* Ad Att. lib. 14. Ep. 10. Amare seems to denote a love proceeding from the heart and inclination, diligere a love grounded upon esteem.

Persons of the greatest abilities may sometimes be deceived in the meaning of certain words, which are seldom used, such for instance as are most of the terms of art. Tully is not ashamed to own in a letter to his friend Atticus that a sailor had taught him the true signification of a term in navigation, which he had long been ignorant of, and had even mistaken. *Arbitrari sustineri remos, cum INHIBERE essent remiges jussi. Id non esse ejusmodi didici heri, cum ad villam nostram navis appelleretur: non enim sustinent, sed alio modo remigant. Id ab εἰσὸν ῥῆμα remotissimum est. . . INHIBITIO remigum motum habet, & vehementiorem quidem, remigationis navem convertentis ad puppim.* Indeed Tully in a work, which was wrote seven or eight years before the last just quoted, had given the word inhibere the meaning he here owns to be wrong. *Ut concitato navigio, cum remiges INHIBUERUNT, retinet tamen ipsa navis motum & cursum suum intermisso impetu pulsque remorum: sic in oratione perpetua, cum scripta deficient, parem tamen obtinet oratio reliqua cursum, scriptorum similitudine & vi concitati.*

<sup>†</sup> Ep. ad Attic. 21. lib. 3. <sup>‡</sup> Lib. 1. de Orat. n. 153.

### III. Of the elegance and delicacy of the Latin.

Tho' it may be said of the authors of good latinity, that every thing in them is pure and elegant, it must however be owned that we meet with a certain peculiar delicacy of elocution in several places, which is easily distinguishable from the rest by good judges; as in a parterre full of fine flowers, there are some of a more exquisite beauty and value than others, which connoisseurs know how to separate from the more common. And it is soon to be perceived, whether such as write Latin have drawn this tincture of delicate and curious latinity from the antients, or no. We frequently see discourses, where the diction is pure, correct, and intelligible, and yet destitute of that grace we are speaking of, so that we may apply to them these words of Tacitus, *magis extra vitia, quam cum virtutibus.*

This delicacy of expression consists sometimes in a single word, and sometimes in an entire sentence. I shall give some instances of both.

**SATIETAS.** When this word is employed to nourishment 'tis common. *Cibi satietas & fastidium subamara aliqua re revelatur, aut dulci mitigatur.* Cic. But in a figurative sense it has a great deal of elegance. *Cum naturam ipsam expleveris satietate vivendi. . . Ego mei satietatem magno labore meo superavi. . . Necessesse est ut orator aurium satietatem delectatione vincat. . . Difficile dictu est quatenam causa sit cur ea quæ maximè sensus nostros impellunt, & specie prima acerrimè commovent, ab his celerrimè fastidio quodam & satietate*

*tietate abalienemur. . . Mirum me desiderium tenet urbis, satietas autem provinciæ. Cic. sicubi eum satietas hominum, aut negotiî si quando odium ceperat. Terent. Sometimes SATIAS is used instead of satietas, and is no less elegant.*

*Ex meo propinquo rure hoc capio commodi, Neque agri, neque urbis, odium me unquam percipit.*

*Ubi satias caput fieri, commuto locum.*

Ter. Eun. 5, 6.

**INOLENS. INOLENTIA.** These words are common in the figurative sense. *Insolens hostis. Victoris insolentia.* In their proper signification they are very elegant. They are compounded of *in* for *non* and *soleo*. *Is nullum verbum insolens, neque odiosum, ponere solebat. Cic. Insolens vera accipiendi. Sall. Animus contumeliæ insolens. Tac. Ea requiruntur à me, quorum sum ignarus & insolens. . . Moveor etiam loci ipsius insolentiâ. . . Propter fori judiciorumque insolentiam, non modò subsellia, verùm etiam urbem ipsam reformidat. Cic. Offenderunt aures insolentia sermonis. Liv. Quos nulla mali vicerat vis perdere nimia bona, ac voluptates immodicæ, & eo impensius, quo avidius ex insolentia in eas se merferant. Liv. lib. 33. n. 18.*

**UTOR.** This verb in its simple meaning has nothing more than what is common. *Ad liberalitatem vestigalibus uti. Cic.* But it has some other very elegant significations. *Statuit nihil sibi gravius faciendum, quàm ut illa matre ne uteretur. Cic.* All he thought of doing after such ill usage, was never more to see such a mother. *Adversis ventis usi sumus. Cic.* We had contrary winds, *Quo nos medico amicoque usi sumus.*



mus. Cic. He was our physician and friend. *Mibi si unquam filius erit, nã ille facili me utetur patre.* Ter. for *ero facilis erga illum.*

Nouns Diminutives are very elegant in Latin, and are one of the particulars wherein that language is superior to ours. We need only mention them, to shew their beauty. *Homines mercedula adducti. . . In hortulis suis requiescit (Epicurus,) ubi recubans molliter & delicatè nos avocat à rostris. . . Itbacam illam, in asperrimis saxulis tanquam nidulum affixam, dicitur sapientissimus vir immortalitati anteposuisse. . . Incurrit hæc nostra laurus non solum in oculos, sed jam etiam in vuculas malevolorum. . . Rogo te. . . ut amori nostro plusculum etiam. . . quàm concedit veritas, largiare. . . ut nosmetipsi vivi gloriola nostra perfruemur. . . Non vereor ne assentatiuncula quadam aucupari gratiam tuam videar. . . Narrationem mendaciunculis aspergere. . . Opus est limatulo & politulo judicio tuo. . . Tenuiculo apparatu significas Balbum fuisse contentum.* Cic. In unius mulierculæ animula si jactura facta fuerit. . . Cum oppida, quæ quodam tempore florentissima fuerunt, nunc prostrata & diruta ante oculos jacerent, cæpi egomet mecum sic cogitare: Hem! nos homunculi indignamur, si quis nostrum interiit, aut occisus est, quorum vita brevior esse debet? cum uno loco tot oppidorum cadavera projecta jaceant. Sulp. in Epist. ad Cic. How expressive is the diminutive *homunculi* to shew the meanness of man? And how necessary is the diminutive to express the astonishing force and length of note in so small a body as that of a nightingale? *Tanta vox tam parvo in corpusculo, tam pertinax spiritus.* Plin. Our language has not words to render beauties of this kind.

There

There is a great delicacy in several nouns and verbs compounded of the preposition *sub*, whose office is to diminish the force and signification of the words it is joined to. *Subagrestis. Subrusticus. Subcontumeliose. Quia tristem semper, quia taciturnum, quia subhorridum atque incutum videbant. . . Subrauca vox. Subturpiculus. Subdubitare. Subirasci. Subinvidere. Suboffendere. Cic.*

Verbs Frequentives, so called, because the thing spoken of is frequently repeated, have likewise sometimes a peculiar grace. *Factito. Declamito. Lestito. Ad me scribas velim, vel potius scriptites. Cic. Aiunt eum, qui bene habitat, sæpius ventitare in agrum. Plin.*

The reading of Tully is very useful towards finding out the beauty and delicacy of the elocution I am speaking of. I shall here give some examples of greater length.

1. *Libandus est ex omni genere urbanitatis facetiarum quidam lepos, quo tanquam sale perspergatur omnis oratio. Lib. 1. de Orat. n. 159.* This is a true instance of Tully's taste in writing Latin. How curious is the expression *libandus lepos*! He often makes use of it in other places very elegantly. *Nulla te vincula impediunt ullius certæ disciplinæ, libasque ex omnibus quodcumque te maximè specie veritatis movet, Lib. 5. Tusc. 82. Omnibus unum in locum coactis scriptoribus, quod quisque commodissimè præcipere videbatur, excerpimus, & ex variis ingeniis excellentissima quæque libavimus. 2. de Inv. 4. Non sum tam ignarus causarum, non tam insolens in dicendo, ut omni ex genere orationem aucuper, & omnes undique flosculos carpam atque delibem. Pro Sext. 119.*

2. *Habeat tamen illa in dicendo admiratio ac summa laus umbram aliquam & recessum, quo magis*

*magis id quod erit illuminatum extare atque eminere videatur.* 3. de Orat. n. 99. All the terms are chosen, and proper to the image, from whence the metaphor is taken; *umbra, recessus, illuminatum, extare, eminere.* And this passage teaches us not to expect the delicacy we speak of to be equally diffused thro' every part of a discourse.

3. *Dicebat Isocrates, doctor singularis, se calcaribus in Ephoro, contra autem in Theopompo frenis uti solere: alterum enim exultantem verborum audacia reprimebat, alterum cunctantem & quasi verecundantem incitabat. Neque eos similes effecit inter se, sed tantum alteri affinxit, de altero limavit, ut id conformaret in utroque, quod utriusque natura pateretur.* Lib. de Orat. n. 36.

This passage would admit of several observations; but I shall confine myself to these two expressions, *alteri affinxit, de altero limavit*, which seem to be very just and extremely elegant. Put but *adjecit* and *detraxit*, which are synonymous to them, in their stead, and see the difference.

ALTERI AFFINXIT. *Affingere* in good latinity signifies *adjungere*. *Ne illi vera laus detracta oratione nostra, nec falsa afficta esse videatur,* Pro leg. Man. 10. *Faciam ut intelligatis in tota illa causa, quid res ipsa tulerit, quid error affinxerit, quid invidia conflagret.* Pro Cluent. 9.

DE ALTERO LIMAVIT. This word in its simple meaning has nothing which strikes us. *In arbores exacuunt limantque cornua elephantum.* Plin. But in the figurative sense it has always something beautiful and remarkable. Sometimes it signifies to retrench, and sometimes to adorn, because it is by taking off what is superfluous, that the file polishes and finishes. 'Tis



here taken in the first sense, *de altero limavit*, as in this other passage of Cicero, *de tua benefica proluxaque natura limavit aliquid posterior annus propter quandam tristitiam temporum*. Ep. 3. lib. 8. *Limare*, when it signifies to polish, to adorn, to finish, is likewise very elegant. *Neque hæc ita dico, ut ars aliquid limare non possit... Hæc limantur à me politius*. Cic. *Limandum expoliendumque se alicui permittere*. Plin. jun.

The comparing of several passages, where the same words are employed, may be very useful to the boys, and also to the masters, by enriching their memory with a great many elegant ways of expression, and by giving them a taste of good and pure latinity. Rob. Stephens's Latin Thesaurus, and for want of it Charles Stephens's Dictionary, which is no other than an abridgment of the Thesaurus, and which a good master cannot be without, will supply abundance of examples, out of which he may chuse such as will best suit with his purpose. The Latin apparatus of Tully will be also very useful to him. And the pains he takes in making extracts, and in transcribing the most beautiful passages, will neither be unserviceable to himself nor his scholars; especially if he is careful to throw the chief part of the beautiful expressions, he dictates by word of mouth, into their exercises.

#### IV. Of the use of particles.

In the first edition of this work I forgot to treat of particles, which are not however a matter of indifference either for the understanding of the Latin tongue, or in composition. By this word we understand prepositions, conjunctions, adverbs,

adverbs, &c. Particles contribute very much to the force, delicacy, and beauty of this language, and point out the turn and propriety of it. Nothing serves more to express the genius and peculiar character, which distinguishes it from others. Nothing shews better, whether a man, who now speaks or writes Latin, is master of the beauties and niceties of the language, or is well versed in reading of antient authors. For it often happens without our perceiving it, (and who can hope to be entirely exempt from it) that we speak our own native tongue in Latin, by following the same turn, the same order of words, the same manner of expression, which we use in our own language, and which are absolutely different in Latin. It is therefore of moment to teach the boys the use which good authors make of this kind of particles, and this study may be proper for every class, by proportioning the remarks to the capacity of the scholars.

Turfellin has drawn up a little book on this subject, which is extremely well wrote. And before him Steuvechius, a man of learning in Germany, \* had treated of the same thing with a great deal of order and exactness. These two books may be of some assistance to the masters. We learn from them, that the particles serve not only to join sentences together, or the different parts of the same sentence, but withal to set off and vary the style; as will appear more evident from a few instances.

\* 'Tis called *Godeschalci Steuvechii Husdani de particulis lingue Latine liber*, and was printed at Cologne in 1580.

*The Preposition A or AB.*

The first word we meet with in Turfelin is the preposition *a* or *ab*. He produces thirteen or fourteen different significations of it, which he supports with several authorities. I shall mention but a few of them.

*Si caput à sole doleat.* Plin. by reason of the sun.

*Pecuniam numeravit ab ærario.* Cic. the money of the treasury.

*Vide ne hoc totum faciat à me.* Cic. do not make for me.

*Mediocriter à doctrina instructus, angustus etiam à natura.* Cic. on the part of instruction.... on the part of nature.

*Ab recenti memoria perfidiæ, aliquanto minore cum misericordia auditi sunt.* Liv. because of the still fresh remembrance of their treachery.

*Homo ab epistolis.* A secretary, a man employed to write letters.

## ENIMVERO.

This word has several different significations, which are all elegant.

To affirm or deny with more force, to insist strongly upon any thing. *Tum te abiisse hinc negas?.... Nego enimvero.* Plaut. *Tunc enimvero deorum ira admonuit.* Liv.

To express the joy and readiness, wherewith any thing is done. *Illi enimvero se ostendunt, quod vellet, esse facturos.* Cic.

'Tis also used to express indignation. *Enimvero hoc ferendum non est.* Cic.



## E o.

This adverb is construed different ways.

*Quarum rerum eo gravior est dolor, quo culpa major.* Cic.

*Eo tardius scripsi ad te, quod quotidie te expectabam.* Cic.

*Id eo facilius credebatur, quia simile vero videbatur.* Cic.

*Non eo dico. C. Aquili, quo mihi veniat in dubium tua fides.* Cic.

A careful master knows how to make use of this sort of remarks. He makes not a great many at a time, for fear of overcharging the memory of the boys. He introduces them at a proper season as opportunity offers. He supports them with several instances, to make the deeper impression; and he endeavours afterwards to throw them into the exercises he sets them to make. And I am of opinion, that this kind of exercise may be very useful both for the understanding of the language, and the elegance of composition.

### V. Of difficult and obscure passages.

Difficulty and obscurity in authors may arise either from what relates to history, fable, and antiquities; or from a perplexed and sometimes an irregular construction; from expressions that are uncommon, metaphorical, and capable of several meanings; or from want of correctness in the text, and the same passage being read various ways, which often encreases the obscurity instead of removing it.

1. To be able to understand and explain authors well, a master should be certainly acquainted with fable, history, and antient customs. He is not obliged to spend a great deal of time upon them, but he must neither be ignorant of them, nor neglect them. This point must not take up the whole business of his explication, but it must make a part of it. Under this head there is a kind of obscure erudition, ill-digested, and loaded with useless and trifling facts, and in a word more capable of corrupting the understanding than improving it. And we may justly apply to it what Quintilian says upon another subject, *Inter virtutes grammatici habebitur aliqua nescire*. But there is withal an ignorance in this case, which can proceed only from lazyness, and which would be inexcusable in men of letters, who pass a part of their lives in studying the antients, and by their employment are engaged to teach others how to understand them. But I shall speak of this matter more at large in another place.

2. When a perplexed construction occasions the obscurity; 'tis removed at once by disposing the words in their natural order. This sentence, which stands at the beginning of Livy, *Utrumque erit, juvabit tamen rerum gestarum memoriæ principis terrarum populi pro virili parte & me ipsum consuluisse*, may puzzle the boys at first view. But place the words in the following manner, and there is no obscurity in them; *Juvabit & (id est, etiam) me ipsum consuluisse pro virili parte memoriæ rerum gestarum populi principis terrarum*. This passage of the 6th book, *ita omnia constante tranquilla pace, ut eò vix fama*

<sup>k</sup> Lib. 1. cap. 4.

*belli perlata videri posset*, has certainly some obscurity in it, which vanishes upon placing them thus, *Ita omnia tranquilla* (subaudi erant) *pace constante, ut, &c.*

3. Sometimes the difficulty arises from certain extraordinary or irregular constructions, which one word may clear up.

*Eo melioribus usuras viris*, <sup>1</sup> says Romulus addressing himself to the Sabine women, who had been carried off, *quod annixurus pro se quisque sit, ut, cum suam vicem functus officio sit, parentum etiam patriæque expleat desiderium.* 'Tis the last part of this sentence, that is somewhat obscure. It may be made plainer by giving it a little more length. *UT CUM SECUNDUM SUAM VICEM, seu, quod ad se propriè spectat, suo quisque FUNCTUS OFFICIO SIT, id est, cum suæ quisque conjugii amorem præstiterit quem vir uxori debeat; cumulationem insuper impendat caritatis modum, quo PATRIÆ ET PARENTUM amissorum illis jacturam DESIDERIUMQUE EXPLEAT.*

*Hinc patres, hinc viros orabant* (Sabine mulieres) *ne se sanguine nefando soceri generique respergerent: ne parricidio macularent partus suos, nepotum illi, liberum hi progeniem* <sup>m</sup>. There is no obscurity but in the second clause. It consists in the last words *nepotum... liberum... progeniem*, which signify *nepotes* & *liberos*; and still more in the preceding ones, *ne parricidio macularent partus suos*. They call parricide the crime, by which the fathers-in-law and the sons in law were about to kill one another, and they conjure them to spare that shame and reproach from being cast upon their children and grand-

<sup>1</sup> Liv. lib. 1. n. 9.

<sup>m</sup> Liv. lib. 1. n. 19.



children, by which they might be capable of being told that their fathers or their grand-fathers had been parricides. A great critick is of opinion, that we must here necessarily read *orbarent* instead of *macularent*; but he is mistaken, and this shews that we should not easily be led to alter the text.

<sup>n</sup> *Quia occidione prope occisos Volscos movere sua sponte arma posse, id fides abierit.* The construction of the last words is very unusual, and requires a word to clear it up. *Quia fides abierit, fides non sit, i. e. credi non possit, occidione prope occisos Volscos movere sua sponte arma posse, quia, inquam, credi non possit id ita esse. . .*

<sup>o</sup> *Sunt & belli sicut pacis jura, justèque ea non minùs quàm fortiter didicimus gerere.* To what does *ea* here relate? The sense carries it before the syntax. For 'tis plain that *bella* must be understood.

<sup>p</sup> *Filiam pater avertentem causam doloris... elicit, comiter. sciscitando, ut fateretur, &c.* The expression, *filiam pater elicit ut, &c.* is uncommon, and deserves to be explained.

4. At other times the reader is puzzled by an unusual metaphor, or an expression capable of different senses.

<sup>q</sup> *Diffipatæ res nondum adultæ discordia forent: quas fovit tranquilla moderatio imperii, eoque nutriendo perduxit, ut bonam frugem libertatis maturis jam viribus ferre possent.* This passage is admirable both for the substance of the reflection itself, and the manner wherein it is expressed. But whence is the metaphor drawn, which makes up its principal beauty? For the explication of the passage must begin with that,

<sup>n</sup> Liv. lib. 3. n. 10.    <sup>o</sup> Liv. lib. 3. n. 27.    <sup>p</sup> Liv. lib. 6. n. 54.    <sup>q</sup> Liv. lib. 2. n. 1.

as it cannot be understood without it. Had Livy a view to the cares of a nurse, and the mild and gentle nourishment which children have need of, before they can be brought to digest more solid food? Or did he take his comparison from the moderate warmth of the earth, which after having swelled and softened the grain, and made it shoot out at first a small green point, strengthens it insensibly, and conducting it by different degrees to its maturity, enables it at last to support the weight of the ear? I have known two learned professors divided upon this passage, support each their sentiments with very plausible reasons; and 'tis sure a point of difficulty.

† Livy ends the description of the punishment of Brutus's children with this excellent reflection. *Nudatos virgis cædunt, securique feriunt; cum inter omne tempus pater, vultusque Et os ejus, spectaculo esset, eminente animo patrio inter publicæ pænæ ministerium.* Two very different meanings are given to these last words *animo patrio*. The one side urges, that they signify, that upon this occasion the character of consul gained the ascendant over that of the father, and the love of his country stifled all sense of compassion in Brutus towards his son. This verse in Virgil, *vincet amor patriæ*, and the insensibility and rigor which † Plutarch ascribes to Brutus, seem to confirm this exposition. Others on the contrary maintain, and their sentiments seem more reasonable and better founded in nature, that these words signify, that during the execution of so sad a sentence which the office of consul imposed upon Brutus, how much soever he strove to suppress his grief, the

† Lib. 2. n. 5.

† Vit. Public.

affection

affection of the father broke out in spite of all. And the verse in Virgil necessarily carries this sense along with it, as it expresses a struggle betwixt the sentiments of nature and the love of his country, and that the latter should get the better, *vincet amor patriæ*.

Such difficulties as these may serve to form the judgment of the boys, to give them a taste of true and exact criticism, and to intermix a variety and chearfulness in their studies, which may render them more agreeable.

5. There is another kind of difficulties arising from the corruption of the text. In my opinion we owe this justice to the good authors of antiquity, when we find in their writings passages of an impenetrable obscurity, and void of all sense, to think that the text is faulty, and something wanting; and then we have recourse to conjectures.

<sup>f</sup> *Dignos esse, qui armis (Volas) cepissent eorum urbem agrumque Volanum esse.* M. le Febvre writes *dignum esse, i. e. æquum*.

<sup>g</sup> *Non jam orationes modò Manlii, sed facta popularia in speciem, tumultuosa eadem, qua mente fierent, intuenda erant.* Gronovius clears up this passage by changing two letters, and substituting *intuenti*. *Facta, popularia in speciem, tumultuosa eadem, qua mente fierent intuenti, erant.*

<sup>h</sup> *Sic libris fatalibus editum esse, ut, quando aqua Albana abundasset, tum, si eam Romanus ritè emisisset, victoriam de Veientibus dari.* The fault is evident, *ut... dari*, whether it proceeds from the inadvertency of the author, or the ignorance of the scribe.

Pliny the naturalist speaks thus of the small

<sup>f</sup> Liv. lib. 4. n. 49.    <sup>g</sup> Lib. 6. n. 14.    <sup>h</sup> Lib. 5. n. 15.



worm, from whence the bee is form'd. <sup>w</sup> *Id quod exclusum est, primum vermiculus videtur candidus, jacens transversus, adhærensque ita ut pascere videatur.* These last words *ita ut pascere videatur*, which were in all the editions and manuscripts, scarce make any tolerable sense; and thus they have very much puzzled all the critics, who have taken a great deal of pains to explain them, or to introduce a various reading. This passage has been perfectly restored by the bare change of a few letters; *ita ut pars ceræ videatur.* As this small worm is white, and sticks close to the wax, it seems to be part of it. This emendation, which is one of the happiest in its kind, we owe to the learned F. Petavius, and after him to F. Hardouin, who before he had seen the author's note, had corrected the place in the same manner; and confirms the correction by a passage in Aristotle, which proves it to be true.

## VI. *Of the antient manner of pronouncing and writing Latin.*

The gift of speech and the invention of writing are two inestimable advantages, that divine providence has been pleased to grant mankind, which could never have been procured by their sole endeavours.

“ 'Tis a wonderful invention,” says \* a great man upon this subject, “ to compose such an  
“ infinite variety of words out of five and  
“ twenty or thirty sounds, which without any  
“ thing in themselves resembling what passes in  
“ our minds, do notwithstanding discover the  
“ whole secrets of them to others, and enable

<sup>w</sup> Plin. hist. nat. l. 11. c. 16.    <sup>\*</sup> Gram. raison. p. 27.

“ those

“ those who cannot penetrate so far to understand whatever we conceive, with all the different motions of our souls.” y And 'tis a second wonder, almost as astonishing as the first, to have found the way by drawing figures upon paper of speaking to the eyes as well as the ears, of fixing so light a substance as words, of giving consistence to sounds, and colour to thoughts.

The boys should be early informed of this two-fold advantage, we every day and almost every moment find serviceable, and which we seldom make our acknowledgments for to God in the manner we ought.

The antient manner of writing and pronouncing being an essential part of grammar, should be taught the boys at their first entrance upon study. But some observations may be reserved to a more advanced age, as they require a judgment already formed.

It is absolutely necessary for the boys to be well acquainted with the nature of the letters, and the connection they have with one another. This knowledge will make them better distinguish the cadence and harmony of periods, discover the etymology of certain words, know how they were formerly pronounced, and sometimes even enable them to understand very obscure passages in authors, or to restore such as have been corrupted.

The antients in speaking always expressed the quantity of the vowels, and distinguished constantly the long from the short ones in pronunciation. We observe this distinction in the penultima of words of more than two syllables, *amabam*, *circundabam*; but there does not usually

y Phœnices primi, si fama creditur, ausi  
Manfuram rudibus vocem signare figuris, *Lucan. l. 3.*

appear

appear the least trace of it in words of two syllables, *dabam*, *stabam*, which is a very considerable defect. By this means the Latin verses lose a great part of their grace, when uttered by us. 'Tis as tho' we should pronounce *pate* in French when spoken of animals, like *pâte*, which signifies paste. M. Perrault, for want of knowing the nature of letters, maintained that the *a* of *cano* in the verse of Virgil, *Arma virumque cano*, should be pronounced like the *a* in the penultima of *cantabo* in the verse criticized upon by Horace, *Fortunam Priami cantabo & nobile bellum*. It is, says M. Despreaux in his confutation, a mistake he sucked in at school, where the bad method of pronouncing short letters in Latin words of two syllables as tho' they were long, is generally practised.

The antients sometimes confounded the *e* and the *i* in writing, and evidently did so in pronunciation. <sup>2</sup> Quintilian observes, that in his time they wrote *here* instead of *beri*, that *sibe* and *quase* were to be found in several books instead of *sibi* and *quasi*, and that Livy wrote thus. From whence doubtless it comes to pass, that these letters are indifferently used in certain cases, *pelvem* or *pelvim*, *nave* or *navi*. Hence also it happens, that as the *e* in the diphthong *ei* was scarce founded, and the *i* only almost heard, this last letter has remained single in certain words, as *omnis* for *omneis*, which is so very frequent in Sallust.

<sup>1</sup> Crassus in Tully reproaches Cotta, that by stifling the *i*, and dwelling too long upon the *e*,

<sup>2</sup> Lib. 1. cap. 7.

<sup>1</sup> Quare Cotta noster, cujus tu illa lata, Sulpici nonnunquam imitaris ut *iota* lite-

ram tollas, & *e* plenissimum dicas, non mihi oratores antiquos, sed messorum videris imitari. 3. de Orat. n. 46.



in the diphthong *ei*, he did not pronounce like the orators of old, but like the plowmen, who according to Varro said *vellam* for *veillam* or *villam*. A fault, which very nearly comes up to this, is at present very customary among abundance of persons, who pronounce the *i* almost like an *e* in such words as have an *i* before an *n*, as *princeps*, *ingens*, *ingenium*, *induo*; whereas in these words it should be pronounced as in the preposition *in*, and when the *i* is followed by other letters, *immitis*, *primus*.

The vowel *u* was pronounced *ou* by the Latins, and is still so by the Italians and Spaniards. *Cuculus* was pronounced as we should do *cou-coulous*, whence comes the French word *coucou*; which words in both languages have been formed by an *onomatopœa*, that is an imitation of the sound taken from the cry of that bird. Now this pronunciation adds a peculiar grace and softness to the Latin words. We have some little remains of it in such words as have an *u* before an *m* or an *n*, *dominum*, *dederunt*; which should not be pronounced, as tho' they were written with a full *o* *dominom*, tho' this is very usually practised.

Among the four liquids *l*, *r*, *m*, *n*, the two first are justly so called; for they are indeed flowing, and pronounced with ease and quickness. The *m* has a very thick sound, and for that reason Quintilian calls it *mugientem literam*. He observes, that as there was something heavy in it, it was formerly cut off at the end of a word, *die<sup>s</sup> hanc*; <sup>b</sup> and even when it was wrote, it was scarce pronounced, *Multiū ille & terris*

<sup>b</sup> Etiam si scribitur, tamen sonum reddat. Quintil. l. 9. parum exprimitur: adeo ut c. 4. penē cujusdam novæ literæ

*jaſtatus* & *alto*. And thus there was a ſmoothneſs and grace in the pronunciation of this verſe, which we now know nothing of.

The *s* is called *hiſſing* from the ſound it makes ; for which reaſon it uſed formerly to be cut off at the end of a word, *ſerenu' fuit, dignu' loco*. There are ſome French words, in which the ſame letter is ſuppreſſed in pronunciation, tho' retained in writing. *Vous, nous, faites.....* The Romans always ſounded the *s*, and pronounced it fully in the middle of a word, as in the beginning, *miſeria, ſeria*. They even doubled it in the middle, when a long vowel went before it, *cauſſa, cauſſus, diviſſiones*. <sup>c</sup> And thus Tully and Virgil wrote. Our language ſoftens this letter in the middle of a word, and we pronounce Latin in the ſame manner.

The *z* was pronounced by the Latins with great ſmoothneſs, which according to <sup>d</sup> Quintilian diffuſed an agreeable charm thro' a diſcourſe. It answered almoſt to our *s* between two vowels, *Muſe*, with the addition of ſomething like the ſound of a *delta* after the *s*. 'Twas thus the Dorians pronounced and wrote it in Greek, *συζιδα* for *συζιζω*, which certainly is very ſmooth. Some think the *d* ſhould be pronounced before the *s*, *Mezentius, Medſentius*.

From the relation, which certain letters bear to one another, as of *b* and *p* to *d* and *t*, we learn why ſome words are wrote one way and pronounced another. <sup>e</sup> Quintilian obſerves that in *obtinueit* reaſon demands a *b*, but the ears hear nought but a *p*. And 'tis thus in all languages. The French pronounce *grant eſprit*,

<sup>c</sup> Quomodo & ipſum (Ciceronem,) & Virgilium ſcripſiſſe, manus eorum docent.

Quintil. lib. 1. cap. 13.

<sup>d</sup> Quintil. l. 12. cap. 10.

<sup>e</sup> Lib. 1. cap. 13.

*grant homme*, tho' they write *grand esprit*, *grand homme*.

The antients strongly founded the aspiration, especially before the vowels, which added great force and grace to the pronunciation. *Me-ne Iliacis occumbere campis Non potuisse, tuaque animam HANC effundere dextra?* 1. *Æn.* 101. *Si Pergama dextra Defendi possent, etiam HAC defensa fuissent.* 2. *Æn.* 291. These admirable verses lose a part of their beauty, if the aspiration is not strongly expressed. 'Tis very usual with the boys to be negligent in this point, especially the Parisians, which the master's care may easily prevent.

Several useful and important observations have been made upon the *v* and *j* consonants, which the antients without doubt did not pronounce altogether as we do. It may be of service to inform the boys of them, and to let them know what is meant by the *Digamma Æolicum*, or double *gamma*, a character design'd to express the *v* consonant, *TERMINAVIT* for *TERMINAVIT*. The Emperor Claudius, tho' master of the world, had not credit enough to make it be received among the Latin letters.

From these observations and several others of a like nature we must conclude that the Romans pronounced Latin in a very different manner, from what we do now; that thus both their prose and verse lose a great part of their beauty when pronounced by us, as we see ours are very much disfigured by foreigners, who are unacquainted with our method of pronunciation. They had a thousand delicacies in their delivery, which we are strangers to. They distinguished the accent from quantity, and knew very well how to raise a syllable without making it long, which we are not



not accustomed to observe. They had even several sorts of long and short vowels, and expressed the difference. The people were very delicate in this point, and we learn from Tully, that if a syllable was pronounced longer or shorter than it should be in the verses of a comedy, the whole company would cry out upon the false pronunciation, without any other rule than the discernment of the ear, which was accustomed to perceive the difference betwixt long and short syllables, as also of the rising and falling of the voice, wherein the knowledge of accents lies.

Such observations as these upon the manner of pronouncing and writing among the antients may be very useful and at the same time agreeable to the boys, provided the masters make a judicious choice of them, introduce them at a seasonable time, and do not make too many of them at once, which may become very irksome and tedious. And till they have time to consult the originals themselves, they may gain instructions upon this head in a little time and with very little trouble from the *Latin Methode* of Port-Royal, whence I have borrowed most of the reflections I have made upon this subject. This book, tho' it is not without its faults, may soon teach them to inform their scholars in many points, which are equally useful and curious.

\* In versu quidem theatra tota reclamant, si fuit una syllaba aut brevior aut longior. Nec verò multitudo pedes novit, nec ullos numeros tenet: nec illud, quod offendit, aut cur, aut in quo

offendat, intelligit; & tamen omnium longitudinum & brevitatum in sonis, sicut acutarum graviumque vocum, judicium ipsa natura in auribus nostris collocavit. *Orat.* n. 173.

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They will see there that it is most proper to write *sumpsi, deliciae, vindico, autor* or *auētor, convivium, fecundus, felix, femina, fenus, fetus, lacrima, pæna, patricius, tribunicius, fictitius, novicius, quatuor, quicquid, Sallustius, Appuleius, sidus, solemnis, solistimum, sulfur, subsiciva* or *subsesiva*, with several other like observations, confirmed by proofs and authorities.

### III.

#### *Of the custom of making the boys talk Latin in the classes.*

There are two extremes in this matter, which in my opinion are equally faulty. The one is not to suffer the boys to talk any other language in their classes, than Latin; and the other is to entirely neglect the making them talk in that language at all.

I. As to the first inconvenience, I do not comprehend how it can be required of the children to talk a language they do not yet understand, and which they are absolutely strangers to. Use alone may suffice for living languages, but cannot for those which are dead, which cannot well be taught otherwise than by the assistance of rules and the reading of authors, who have wrote in them. Now it must be some considerable time, before they can arrive at the understanding of those authors.

Besides, supposing they should not be obliged to talk Latin, till some authors had been explained to them, have we the least grounds to hope, that even then, by talking with one another and in their classes, they should be able to express themselves in a pure, exact, and elegant manner?

manner? How many improprieties, barbarisms, and solæcisms would escape them? And is this a likely way of teaching them the purity and elegance of the Latin tongue? or would not the low and sorry language of their familiar discourse necessarily pass into their compositions?

If they were obliged thus early constantly to talk Latin, what will become of their mother tongue? Is it reasonable to give it up, or neglect it, for the sake of a foreign one? I have already observed, the Romans did not act thus with their children, and a great many reasons may lead us to imitate them in this point. As the French language is now introduced into almost all the courts of Europe, not by violence of arms or authority, like that of the Romans, but by its politeness and charms; as almost all negotiations, publick or private, and treaties between Princes, are transacted in scarce any other language; as it is become the common language of all gentlemen in foreign countries, and is generally used by them in the commerce of civil life; would it not be a shame for Frenchmen in a manner to quit their country by deserting their mother tongue, in favour of another, which with regard to them can never be either so extensive in its use, or so necessary?

But the greatest inconvenience of all in this custom, and which affects me most, is that in some measure it cramps the genius of the boys, by laying them under a constraint which hinders them from expressing themselves freely. One of the principal parts of a good master's business is to inure the boys to think, reason, ask questions, propose difficulties, and talk with exactness and length. And is this practicable in a foreign tongue? or are many masters capable of doing it themselves?



It does not follow however from what I have observed that this custom should be entirely neglected. Not to mention a number of unforeseen occasions, which may happen in life, especially in travelling into other countries, where the talent of understanding and talking Latin with ease becomes very serviceable and sometimes absolutely necessary; as the majority of such as are brought up in the colleges are one day to apply themselves, some to physick, others to law, a great many to divinity, and all to philosophy, they are indispensably obliged, in order to succeed in these respective studies, to inure themselves early to talk the language of those schools, and that is Latin.

Besides these reasons, the custom of talking Latin, when attended with solid study, may serve to make that language easier to be understood, by rendering it more familiar and in a manner natural; and it may also be of use in composition, by supplying expressions in greater plenty.

The Romans, who were never to speak Greek upon any publick occasion, as they thought it a debasement of the dignity of their Empire, were accustomed notwithstanding in their youth to compose in that language, and without doubt to talk it too; and <sup>a</sup> Suetonius informs us, that Tully constantly made declamations in Greek, 'till he came to be pretor.

It is therefore very convenient to make the boys sometimes talk Latin in their classes, to oblige them to prepare themselves for it at home by reading some stories to them out of their au-

<sup>a</sup> Cicero ad præturam usque græcè declamavit. *Suet. de clar. Rhet. n. 1.*

thors, and then making them first give an account of them in their own tongue, and afterwards in Latin; and now and then to ask them questions in that language upon the observations made to them, whilst the authors were explaining. To this end the master himself should intermix some Latin with the French in his explanations. For were they to be wholly made in Latin, they would be of no great service to the boys. As a foreign language always carries some obscurity along with it, they would not give ear to it with like pleasure and attention, and consequently not with like advantage. But if there is any story to be told, any point of antiquity to be related, any principle of rhetorick to be established, there is nothing to hinder all this from being done in Latin at first; after which the same things should be repeated in French more at large, and in different views, to make them the better comprehended.

This method would not only be useful to the scholars, but of service to the masters, as it would procure them a great easiness in talking Latin, which may be necessary to them on many occasions, and is not to be acquired but by long use and frequent exercise.

#### IV.

#### *Of the necessity and manner of improving the memory.*

In the preceding editions I forgot to say any thing upon the subject concerning the manner of exercising and improving the memory of the boys, which however is of great importance to

the progress they may make in study. I shall here add some reflections upon it.

The memory is the power, or faculty, by which the soul retains the ideas and images of the objects, which have been laid before the mind, or impressed upon the senses.

Of all the faculties of the soul there is none more unaccountable than that of the memory. For can we easily conceive how the objects, which present themselves to the eyes or strike upon the ears, (and so of the other senses, and still more of the thoughts and more intellectual notions,) should leave behind them such foot-steps in the brain, as to imprint there an actual image of those objects, with the power of recalling them to remembrance upon the first inclination of the mind? What is then this store-house or repository, in which so many and so different things are laid up? <sup>b</sup> Of what extent must

<sup>b</sup> Magna vis est memoriæ, magna nimis; penetrabile amplum & infinitum. Venio in campos & lata prætoria memoriæ meæ, ubi sunt Theſauri innumerabilium imaginum ſenſis inſectarum. Ibi reconditum eſt quicquid cogitamus, &c. Nec omnia recipit reſolenda cum opus eſt & retractanda grandis memoriæ reſeſſus & neſcio qui ſecreti & ineffabiles ſinus ejus. Quæ omnia ſuis quæque ſoribus intrant ad eam, & reponuntur in ea. Nec ipſa tamen intrant, ſed rerum ſenſarum imagines illic præſto ſunt cogitationi reminiſcenti eas... Ibi quando ſum poſco

ut proſeratur quicquid volo. Et quædam ſtatim prodeunt, quædam requiruntur diutius, & tanquam de abſtruſioribus quibusdam receptaculis eruuntur: quædam catervatim ſe prouunt, &, dum aliud petitur & quæritur, proſiliunt in medium, quaſi dicentia; Ne fortè nos ſumus? Et abiſgo ea manu cordis à facie reſordationis meæ, donec enubiletur illud quod volo, atque in conſpectum prodeat ex abditis. *S. Auguſt. Conf. l. 10. c. 7.*

Quid? Non hæc varietas mira eſt, excidere proxima vetera inhæreſcere? Heſternorum inmemores, acta pueritiæ



must the large field of the memory be, to contain such an infinite number of perceptions and sensations of every kind, as have been so many years in collecting? How many little lodgments and different cells (if I may be allowed the expression) for so incredible a multitude of objects, to be ranged all in their respective posts without intermixture or confusion, without one disturbing another, or throwing it out of order?

But in the midst of such admirable order and so wonderful an œconomy what inequality sometimes, and if I may be permitted to say so, what odd extravagance? Sometimes the objects return at the first signal, and as soon as they are called; at other times we must search long for them before they appear, and draw them as it were by force from the private holes and secret corners, where they lie concealed. Sometimes they shew themselves in troops, and the mind must give a kind of check to their admittance, in order to separate from the rest such as it stands in need of. And whilst actions done thirty or forty years ago lay themselves before the understanding, others which are quite recent disappear, and are kept out of sight.

An accident, or a disease, shall efface at once all the traces which were printed in the brain; and some years after, the restoration of health shall make them all revive.

But if the memory is so wonderful a faculty both in its cause and its effects, we may say also that it is of infinite service for all the uses of life, and especially in the acquisition of the sciences. 'Tis the memory which is the guardian

ritiæ recordari? Quid? quòd nec manet semper memoria, quædam requisita se ostentant, sed aliquando etiam redit? & eadem fortè succurrunt: *Quintil. lib. 11. cap. 2.*

and trustee of all we see, of all we read, of all that our masters or our own reflections teach us. 'Tis a domestick and natural treasury, where a man securely lays up riches without number and of infinite value. Without it the study of several years would become useless, leave no impression behind it, and be continually flowing from the mind, like the water in the fable of the Danaïdes. 'Tis the memory, which after having suggested to the orator in the warmth of composition the matter of his discourse, preserves for him all his thoughts, all his expressions, with the order of both, for whole weeks and months, and at the time he wants them represents them to him with such fidelity and exactness, as to let nothing be lost.

• The assistance of the memory is neither less wonderful nor less necessary in discourses, which are made extempore, where the mind, by a surprizing agility, taking a view at once of the arguments to be alledged, the thoughts, and expressions, the manner of placing them, the gesture and pronunciation, and advancing still beforehand with what is actually deliver'd, goes on continually to prepare fresh matter for the orator and without interruption, and lays up the whole in the memory as in a store-house, which after having faithfully received it from the invention, and delivered it to the elocution, gives it up to the orator at the time appointed,

• Quid? extemporalis oratio non alio mihi videtur mentis vigore constare. Nam dum alia dicimus, quæ dicturi sumus intuenda sunt. Ita, cum semper cogitatio ultra id quod est longius quærit, quic-

quid interim reperit, quodammodo apud memoriam deponit; quod illa quasi media quædam manus acceptum ab inventionem tradit elocutioni. *Quint. lib. 11. cap. 2.*

without

without preventing or retarding his orders so much as for a moment.

So wonderful and necessary a talent is at the same time a gift of nature, and the effect of labour, and is in some respects derived from both. It owes its original and birth to nature, and its perfection to art, <sup>d</sup> which never produces in us the faculties which are absolutely wanting, but gives increase and strength to such as are already begun happily to be formed.

An early application to improve the memory of children is therefore a matter of great moment. They have usually a very good one, and besides, in their tender years are scarce capable of any other pains, and this exercise should be regularly continued, as they grow up.

When I say that art may contribute very much to strengthen the memory, I do not mean that artificial memory invented by the Greeks, <sup>e</sup> which Tully and Quintilian speak of. This consisted in fixing the things and words, which were to be retained, to certain places and images. For places, for instance, they chose the different parts of a house, as the entry, the hall, the gallery, the chambers, &c. In the first they placed the exordium, in the second the narration, and so of the rest. In the first place, which was the scene of the exordium, they set several images in order, some of which were to express the different parts and periods of the

<sup>d</sup> Ars habet hanc vim, non ut totum aliquid, cujus in ingeniis nostris pars nulla sit, pariat & procreet, verum ut ea quæ sunt orta jam in nobis & procreata, educat atque confirmet. *Cic. lib. 2. de Orat. n. 356.*  
<sup>e</sup> *Cic. 1. 3. Rhet. n. 28, 40. & lib. 2. de Orat. n. 351-360. Quintil. lib. 11. cap. 2.*

exordium,



exordium, and others to point out the expressions. It does not appear that any orator in antiquity ever made use of this method, which seems in my opinion more likely to puzzle and perplex the memory, than assist it; and Quintilian is of the same mind. They tell a story of a parish-priest in Languedoc, that made a surprizing use of this method. He had three or four hundred words given him to remember without any manner of connection: and he repeated them all one after another, beginning with the first, and ending with the last; making use of the streets and houses of Montpellier to fix them in his mind.

† An happy memory must have two qualifications; the one is to receive the ideas with ease and quickness that are to be laid up, and the other is faithfully to retain them. 'Tis a happy circumstance when these two qualifications are naturally joined together, but care and pains may contribute very much to bring them to perfection.

The memory of some children is so slow and inactive, that it seems at first wholly unserviceable and condemned to an entire sterility. But this should be no discouragement, nor should they yield to the first resistance, which we often see conquered by patience and perseverance. Children of this disposition should have only a few lines given them at first to get by heart, but they should be made to get them very perfectly. We should endeavour too to take off from the disagreeableness of the task, by imposing upon them such matters only as shall

† *Memoriæ duplex virtus; continere. Quintil. lib. 1. facile percipere, & fideliter cap. 3.*

please them, as for instance the fables of Fontaine, and such stories as affect them. A careful and diligent master will condescend to the capacity of his scholar, go along with him in his learning, and sometimes let him get the start of him, in order to convince him by his own experience, that he is able to do a great deal more than he thought he could; *et possunt, quia posse videntur*. Gentleness and commendation are of more efficacy here than severity and reproof. In proportion as we discern their progress, their daily task must be increased by degrees and in a manner insensibly. And by this discreet conduct we shall find the sterility or rather the natural difficulty of the memory may be surmounted; and 'tis surprizing to see, how boys, whom at first one should have been almost tempted to despair of, will become in this point very near equal to their companions.

One general rule in the matter we are upon is thoroughly to understand and distinctly comprehend whatever we are to learn by heart. For a clear notion certainly contributes very much to assist and facilitate the memory.

Several persons have likewise found by experience, that the reading over what is to be got by heart two or three times in the evening before we go to sleep, is of great service; tho' a reason cannot easily be given for it, unless it is, that the traces, which are then printed in the brain, not being interrupted or broke off by the multiplicity of objects which interpose in the day-time, sink the deeper and make a stronger impression, by means of the silence and tranquillity of the night.

*et Virgil,*

Verſes

Verſes are more eaſily to be retained than proſe, eſpecially when the boys are able to diſcern their numbers and meaſure; but proſe is moſt proper to exerciſe and ſtrengthen the memory, as it is leſs eaſily learnt, has more liberty, and is not tied down to regular and uniform meaſures.

We have this advantage ſtill more ſecurely in ſingle ſentences, which have no connection with one another, ſuch as the Proverbs of Solomon and Eccleſiaſticus. It is of great uſe to ſubdue the memory, by exerciſing it with the utmoſt difficulties, that we may have it ready to ſerve our purpoſe upon every occaſion.

I am apt to think, that the getting without book ſelect paſſages of the Greek authors, and eſpecially the poets, is too much neglected. The inſtance I gave of a young gentleman who could not repeat Homer by heart, before he left ſchool, ſhews us on one hand how much the ſtudy of the Greek tongue was then had in honour by the univerſity, and on the other, very highly recommends the practice I am here adviſing.

We ſhould take great care not to look upon the time as loſt, which is ſpent in improving the memory; perhaps there is no time of our youth, that is better employed. But it muſt be left to the maſter's prudence to fix the taſk, which ſhould every day be ſet the ſcholars, and proportion, as much as may be, to their reſpective capacities.

In the claſſes, which are not very numerous, I ſhould think a quarter of an hour might ſuffice for the repetition of leſſons, and every Saturday a longer time be allotted for repeating all the leſſons of the week.

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The best way is to make them short and few, and to require that they be repeated with the utmost exactness. The memory, which always inclines to freedom, and bears not the yoke without difficulty, has need of restraint and subjection, especially at the first, and thereby contracts an habit of docility and submission to whatever is required from it.

Too great a regard cannot be paid to this exercise, and I am concerned to see the old custom of striving for places laid aside, even in the higher classes, as it is of infinite service in promoting emulation, and improving the memory. There is a simplicity and puerility, which suits well with every age, and without taking away from the merit of the understanding proclaims an innocence of manners, which is far more valuable than the most shining qualifications.

There is a memory for words, and another for things. The first is what we have now been speaking of, and consists in faithfully repeating and giving word for word what has been got by heart. The other consists, not in retaining the words, but the substance, meaning, and chain of what has been read or heard, as of a story, a speech at the bar, or a sermon; and this kind of memory is no less advantageous than the other, which is preparatory and introductory to it, and is of far more general use.

It is of consequence to exercise also the boys in this sort of memory, by making them give an account of what they have heard or read. They must begin with what is most easy, as fables and short stories, and if they omit any material circumstance, it must be observed to them. When any harangue of an historian, any  
book

book of a poet, or any speech of an orator has been explained to them, nothing can be of greater service than to make them recollect it, and give the contents, first in general, and then more at large, by rehearsing exactly the order and division of the discourse, the different parts of it, and the proofs of each part. The same may be said of any lesson of instruction or sermon they have been present at.

But to return to the memory of facts. Nothing is more usual than to hear persons of understanding, who have a taste for reading, complain that they cannot retain any thing of what they have read, and that tho' they are very desirous of it, and take all the pains they can, almost all they have read escapes them, without leaving any thing behind but a confused and general idea.

It must be owned, that some memories are so unfaithful, and if I may be allowed the expression, so <sup>b</sup> open on all sides, as to let every thing run thro' that they are entrusted with. But this defect very often proceeds from negligence. Their end in reading is only to satisfy the present curiosity, without any consideration of the future. They strive more to read much, than to read to advantage. They run fast on, and are continually desirous of new objects. And it is by no means wonderful, that these objects, multiplied *in infinitum*, which are scarce allowed time to glance by, should make but a slight impression, and be effaced in a moment, without leaving any footsteps behind them. To remedy this inconvenience, they should read slower, repeat often the same thing, and give

<sup>b</sup> Plenus rimarum sum : hac atque illac perfluo. Ter.

an account of it to themselves ; and by this exercise, tho' troublesome and disagreeable enough at first, they would arrive, if not at the perfect remembrance of all they read, at least to retain the greatest and most essential part of it. If they would but comply with this method for a little while, they would soon be brought to own, that not retaining a great deal of what they read was not so much owing to the unfaithfulness of their memory, as to their own idleness.

I shall conclude this small discourse with a reflection which perhaps might have been more properly placed at the beginning of it ; as it concerns the choice and discretion to be used in the improvement of the memory. All is not equally beautiful in authors ; and tho' every thing for instance in Virgil deserves to be learnt, yet even there we have some passages brighter and more useful than others. And as we cannot charge the memory of the boys in general with a whole author, good sense and reason require that we should chuse out such passages, as are most proper to improve the mind and heart by the beauty of thought and nobleness of sentiment. This choice is still more necessary in other writers, such as historians and orators, which should not be laid before them in their full length, but by extracts and parcels.

The university has judiciously ordain'd, that the exercise of the memory should be sanctified thro' the whole course of their studies, by directing the boys to learn every day by heart some verses out of the holy scripture.



## B O O K the S E C O N D.

*Of Poetry.*

**T**HE subject we are now upon would require a whole work of itself, were we to give it its just extent. But as my design is confined only to the instruction of youth, or at most to the information of young masters, I am obliged to more narrow bounds. I shall first make some general reflections upon Poetry considered in itself; and then I shall descend to particulars, and lay down some rules concerning versification, and the manner of reading the poets.

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## C H A P. I.

*Of Poetry in general.*

**T**HE reflections I have to make upon poetry in general will turn, upon an enquiry into the nature and original of poetry, by what degrees it has fallen from its primitive purity, whether the profane poets may be allowed to be read in Christian schools, and lastly whether the use of the names and ministrations of the Pagan divinities be tolerable amongst Christians.

## ARTICLE

## ARTICLE the FIRST.

*Of the nature and original of Poetry.*

IF we trace poetry back to its first original, I think we cannot question, but it had its rise from the very source of human nature, and was no other art at first than the voice and expression of the heart of man, when ravished and transported with the view of the sole object deserving to be loved, and alone capable of making him happy. Big with the idea of this object, which was at the same time his joy and glory, 'twas natural that he should eagerly strive to express his sense of his grandeur and benevolence, and not being able to contain himself that he should borrow the assistance of the voice, and words falling short of his inward sentiments that he should supply their want by the sound of instruments, such as drums, cymbals, and harps, which were struck upon by the hands, and made to resound with a great noise; that the feet should likewise be drawn into company, and, in the best way they could, express the transports which affected him by their motion and harmonious fall.

When these confused and inarticulate sounds become clear and distinct, and form words which carry express ideas of the sentiments the soul is filled with, the common and vulgar language is looked upon with disdain. An ordinary and familiar style appears too low and mean. It aims at the grand and the sublime, in order to attain to the grandeur and beauty of the object

which charms it. The most noble thoughts and expressions are sought for; the boldest figures collected; the most lively images and comparisons multiplied. Nature is run over, and its riches exhausted, to describe the sentiments and give them an high idea. And then the numbers, measure, and cadence, which had been expressed by the action of the hands in playing on the instruments, and the motion of the feet in dancing, are added to the diction.

This is properly the original of poetry, and herein its essence principally consists. Hence arise the enthusiasm of the poets, the fruitfulness of invention, the noble ideas and sentiments, the sallies of imagination, the magnificence and boldness of the terms, the love of what is grand, sublime, and wonderful. And hence by a necessary consequence proceed the harmony of verse, the fall of rhymes, the search after ornaments, the inclination to diffuse graces and charms throughout the whole. For the sovereign good being also the sovereign beauty, 'tis natural for love to seek to embellish and set off whatever it loves, and to represent such objects, as are pleasing, under an agreeable figure.

'Tis easy to discern all these characters of poetry, if we go backward to the earliest ages, where it was pure and unmixed, and examine the most antient pieces we have of this kind, such as the famous song of Moses upon the passage thro' the Red-Sea. The prophet, with Aaron, Mary, and the other spiritual Israelites, discovering in that great event the deliverance from the tyranny of the Devil, which Jesus Christ was to procure to the people of God,

\* Cantantes canticum Moyfi, servi Dei. *Apocal. xiii. 3.*  
and



and carrying their views up to the perfect liberty, which will be granted to the church at the end of the world, when it shall be translated from the miseries of this exile to the happiness of an heavenly country, gave a loose to the transports of a joy, which the hopes of eternal happiness inspired them with. And for the carnal Israelites, whose thoughts were confined to earth, they saw in this deliverance, which the ruin of the Egyptians rendered sure, as perfect an happiness, as the senses could form. And therefore it was natural for both to express aloud the excess of their joy in songs and poetry, <sup>b</sup> as they did, and to join their hands in the consort by playing upon timbrels, and their feet in the dance.

The same characters may be observed in the song of Deborah, in those of Isaiah, and in the psalms of David, who in his songs of joy and thanksgiving, adds almost constantly the sound of the harp and guitar, with dancing, to his expressions of gladness. He calls upon all his hearers to join with him, and set himself the example in the day he translated the ark, when giving way to the motions of his joy without reserve, he played upon the harp, <sup>c</sup> and danced with all his force.

Hence we must conclude, that the true use of poetry appertains to religion, which alone presents man with his real good, and shews it to be only in God. And thus amongst his

<sup>b</sup> Sumpsit Maria prophetissa, soror Aaron, tympanum in manu sua; egressæque sunt omnes mulieres post eam cum tympanis & choris, quibus præcinebat, dicens:

Cantemus Domino, &c.  
*Exod. xv. 20, 21.*

<sup>c</sup> David saltabat totis viribus ante Dominum. *2 Reg. vi. 14.*

own people it was set apart for religious uses, and employed in singing the praises of the Creator, in extolling the divine attributes, and celebrating his benefits; and even the commendation of great men, which sometimes entered into their songs, had always reference to God.

This also among the idolatrous people of old was the first subject of their verse. Of this nature were the hymns they sung at their sacrifices, and the feasts which followed upon them; such were the odes of Pindar, and the other lyric poets; and such the theogony of Hesiod.

From the gods by little and little poetry descended to demigods, heroes, founders of cities, and the deliverers of their country, and extended to all who were esteemed authors of the publick happiness, and guardians of the commonwealth. The Pagans, who prostituted the divinity to whatever bore the character of a goodness sufficiently powerful to procure such advantages as were superior to the ordinary capacity of men, thought it reasonable to divide the praises of their gods with such, as shared with them the glory of procuring mankind the greatest good they knew, and the sole happiness they desired.

The poets could not treat of these sublime subjects without entering into the praises of virtue, as the most beautiful attendant upon the divinity, and the principal instrument by which great men rose to the glory they admired in them. From the natural inclination, that is implanted in us, of embellishing whatever we love, and would render amiable to others, they applied themselves to set off the beauty of virtue in the most lively colours, and to diffuse all the charms and graces imaginable in their maxims and instructions,

structions, in order to make them better relish'd by mankind. But this was not from the motive of a sincere love to virtue in itself, as they buried all the obscure virtues in a profound silence; tho' often more solid, and always more necessary to the common way of living amongst the generality of mankind, and reserved their whole praises for such as drew after them a popular applause, and made a more splendid figure in the eyes of pride and ambition.

## ARTICLE the SECOND.

*By what degrees poetry has fallen from its primitive purity.*

AS men entirely plunged in sensuality placed their whole happiness in it, and gave themselves up without restraint to the pleasures of eating and drinking, and the allurements of carnal desire, it naturally followed, that looking upon the gods as happy by their condition in the most sovereign degree, they should ascribe to them the most perfect felicity, they had the experience and idea of in themselves; that they should represent them as passing their time in sports and entertainments, and <sup>d</sup> fix upon them the ordinary consequences, and vices, which they thought inseparable from them.

<sup>a</sup> The drunkenness of Bacchus and Silenus, the jests of Momus, the function of Hebe the cup-bearer, the nectar and ambrosia, &c. The marriages, jealousies, divorces, adulteries, incests, &c.



This principle of their theology soon led them to make it a duty of religion to consecrate all the passions and disorders they supposed in their gods by solemn sacrifices and publick feasts. And this they were the more inclined to, from the secret pleasure they felt in seeing the image of their own passions delineated in such venerable models, and in having the gods they adored the favourers and accomplices of all their debaucheries. And thence arose the very antient custom of groves, which were almost constantly adjoined to their temples, in order to cover the grossest infamies by their shade and retirement. Thence the worship of Baal-peor, mentioned in the 25th chapter of Numbers, which according to the \* Apocalypse consisted in eating and committing fornication, *edere & fornicari*. From thence what Herodotus relates of the ceremonies of Babylon, which the prophet Baruch had told long before him. And from thence the different kinds of mysteries, which contained so much filth under them, and were so strictly commanded to be kept secret.

In the school of so profane a theology what could poetry say, poetry which was pecuniary set apart to religious uses, and the natural interpreter of the sentiments of the heart? Its office required it to celebrate such gods as the publick religion pointed out, and to represent them with characters, passions, and adventures ascrib'd to them by fame. 'Twas religion that inspired the poet with invitations like these, † *Adsis lætitiæ Bacchus dator*. 'Twas religion which dictated the following maxim, ‡ *sine Cerere & Baccho friget Venus*. How could poetry avoid

\* Apoc. ii. 24.

† Virgil.

‡ Terence.

pursuing

purfuing the wild mistakes of Paganifm, whilst Paganifm itfelf purfued the irregular motions of the heart? It could not but neceffarily degenerate, in proportion as the two fources, upon which it depended, degenerated, nor could it avoid contracting the vices of both. Properly fpeaking therefore, it was not poetry, which was the firft caufe of the Pagan impiety or the corruption of manners, but the corruption of the heart, which firft infecting religion thence carried the contagion into poetry, which fpeaks no other language than the heart dictates.

It muft however be owned, that poetry in its turn has contributed very much to fupport this twofold depravation. For it is fure this profane and fenfual theology would have had infinitely lefs authority over the mind, lefs reputation and credit among the people, if the poets had not exhausted all the wit, eloquence and graces, they were mafters of, in its recommendation; if they had not ftudied to gloff over fuch vices and crimes in the moft lively colours, as muft have fallen into difrepute, had not they been fet off with the ornaments which they fupplied as a cover to their deformity, abfurdity and infamy.

This is the foundation of the juft reproaches, which the wife men among the heathen have thrown upon the poets. This is the fubject of Tully's complaint againft Homer in particular, that he has afcribed the frailties of men to the gods, inftead of giving the virtues of the gods to men. <sup>b</sup> *Fingebat hæc Homerus, & humana ad deos transferebat; mallem divina ad nos.* And 'twas upon this motive, that Plato banifhed the

<sup>b</sup> Lib. 1. Tufc. quæft. n. 65.

poets his republick, without so much as excepting Homer, tho' no body ever admir'd him more than he, nor perhaps more faithfully copied after him. Is it a proper lesson of temperance, <sup>i</sup> says he, for youth, to hear Ulysses say at Alcinous's table, that the greatest happiness and pleasure of life is to eat, drink, and be merry? The observation of Phœnix, that presents alone are capable of appeasing the gods and men, and the action of Achilles in refusing the body of Hector without a ransom, are they likely to inspire them with sentiments of generosity? Will they learn to despise afflictions and death, or set a small value upon life, by seeing the gods and heroes overwhelmed with grief upon the loss of a person that is dear to them, and hearing Achilles himself say, that he would rather chuse to be the slave of the poorest peasant on earth, than reign over all the dead in the other world? But what gives Plato most offence against Homer is the stories he tells of the gods, their quarrels, divisions, battles, wounds, thefts, adulteries, and excesses in the most infamous debaucheries, all supposititious facts according to him, and which should not have been exposed, even tho' they had been true. <sup>k</sup> Tully imputes also these absurd fictions to the poets, which make the gods of the heathen so ridiculous, and gives us a long detail of them,

<sup>i</sup> Lib. 3. de Repub.

<sup>k</sup> Nec multo absurdiora sunt ea quæ, poetarum vocibus fusa, ipsa suavitate nocuerunt: qui & ira inflammatos, & libidine furentes induxerunt deos, feceruntque ut eorum bella, pugnas, prælia, vulnera videremus: odia præ-

terea, diffidia, discordias, ortus, interitus, querelas, lamentationes, effusas in omni intemperantia libidines, adulteria, vincula, cum humano genere concubitus, mortalesque ex immortali procreatos, Lib. 1. de nat. deor. n. 42.

They



They were both mistaken in this point, by not going back to the original source of the disorder. Homer was not the inventor of fables. They were far more antient than him, and made up a part of the heathen theology. He described the gods in such manner as he had read them from his ancestors, and as in his time they were generally believed to be. Plato therefore should have found fault with the religion, which supposed such gods, and not with the poet, who represented them under the idea commonly received. And this was indeed the secret motive of the law, by which he banished them from his commonwealth. For all the theology of the heathen was divided between two schools, <sup>1</sup> the poets and the philosophers. The first preserved the substance of the popular religion, established by customs and immemorial traditions, authorized by the laws of the state, and annexed to the publick feasts and ceremonies. The philosophers, who were secretly ashamed of the gross errors of the people, privately taught a purer religion, disengaged from a multitude of gods, who wallowed in vices and shameful passions. And thus Plato by excluding the poets from his republick, banished the popular religion by a necessary consequence, to make room for his own; and by that artifice secured himself from the hemlock of Socrates, who had fallen under the people's displeasure for too openly exposing the superstitions of their old and prevailing religion.

This reflection serves to remove the seeming contradiction there is in the conduct of the Athe-

<sup>1</sup> Per idem temporis intervallum extiterunt poetæ, qui etiam theologi dicerentur, quoniam de diis carmina faciebant. S. Aug. lib. 18. de Civit. Dei. cap. 14.

nians towards Aristophanes and Socrates. It is questioned why they should be so impious in the theatre, and so religious in the areopagus; and why the same spectators should publickly approve of buffooneries so injurious to the gods in the poet, and put the philosopher to death, who had spoke of them with much more reserve.

Aristophanes, by representing the gods upon the theatre under such characters and defects, as raised the laughter of the audience, did no other than copy after the publick theology. He imputed nothing new to them, or of his own invention, nor differed in the least from the popular and commonly received opinions. He spoke what all the world thought of them, and the most scrupulous spectator saw nothing irreligious to be shocked at, nor so much as suspected the poet of the sacrilegious design of ridiculing the gods.

Socrates on the other hand opposing the religion of the state, and overthrowing the worship conveyed down to them by their ancestors, with all the solemnities, ceremonies, and mysteries attending upon it, and thus giving offence to all the established and generally received prejudices, was looked upon as an open atheist; and the people enraged at so sacrilegious an attempt, which attacked whatever they held to be most sacred, let loose the whole fire of their zeal in vindication of their religion. For some religion is necessary to mankind; they cannot dispense without it; and the principles of it are too deeply imprinted in the heart to be wholly stifled. But then they would have it to be indulgent, easy, and complaisant, and that instead of laying a restraint upon their natural inclinations, or condemning them, it should authorise and

and excuse them. 'Twas a religion of this character the Athenians were fond of, and by representing it under these colours Aristophanes drew upon himself their applause and commendation.

The same motive inspired the Romans with great indulgence towards the theatre, and engaged them in some measure to consecrate the liberties, which were taken by the stage to the discredit of their gods, by giving it a place among the ceremonies of religion, of which their stage-plays were a part; tho' on the other hand the magistrates were very careful to screen the honour of the citizens from the invectives of satyr. In reality, these plays did not discredit the gods in the opinions of the people, who had been accustomed from their infancy to reverence them with the same passions, that were ascribed to them upon the stage, and lost nothing of their ordinary veneration for them by the jests which were passed upon them; whereas the satyrs did really dishonour the great men of the commonwealth in the minds of the Roman people, and by making them less esteemed and respected by the publick, rendered them less serviceable to the state, and more unfit for command.

S. Augustine upbraids the Romans with great force and spirit for so extravagant a conduct. "Why,"<sup>m</sup> says he applying himself to Scipio, whose words upon this subject he had quoted but just before, "why do you approve of forbidding the poets to defame a Roman under pain of death, and allow them the liberty of reviling your gods? Is then your senate dearer to you than the Capitol? Do you prefer Rome to heaven, and your own reputation

<sup>m</sup> S. Aug. lib. 2. de Civ. Dei, cap. 12.



“ to that of the gods? Do you tie up the poet’s  
 “ tongues, when the credit of your citizens is  
 “ concerned; and will you let them loose a-  
 “ gainst the gods under your own inspection  
 “ and in your very presence, without either  
 “ senator, censor, or pontiff opposing the liber-  
 “ ties they take? Shall it be blame-worthy for  
 “ a Plautus or a Nævius to reflect upon the  
 “ Scipio’s or Cato; and shall Terence be al-  
 “ lowed to abuse and dishonour Jupiter without  
 “ censure, by proposing him to youth as a  
 “ master and preceptor in a criminal amour?

“ S. Augustine in the same place charges an-  
 other contradiction upon the Romans no less ab-  
 surd and ridiculous. ° Their players were de-  
 clared infamous, and as such judged unworthy  
 the exercise of any employment in the common-  
 wealth, and shamefully expelled their tribe,  
 which was a punishment of the highest indig-  
 nity, that the censors could inflict upon citizens.

It must be observed that these stage-plays  
 were established among the Romans by the or-  
 der and authority of the gods, and made up a  
 part of the religious worship which was paid  
 to them. *Nec tantum hæc agi voluerunt, sed sibi*  
*dicari, sibi sacrari, sibi solemniter exhiberi.* How  
 then, says S. Augustine, can they punish an  
 actor for being a minister of this divine worship?  
 With what countenance can they declare the  
 players infamous, whilst they adore the gods,  
 that require their service? *Quomodo ergo abjici-*  
*tur scenicus, per quem colitur deus? Et theatricæ*

“ Ib. cap. 13.

“ Cum artem ludicram liquorum carere, sed etiam  
 tribu moveri notatione censo-  
 scenamque totam probro du- ria voluerunt. *Cic. lib. 4. de*  
 cerent, genus id hominum *Rep. apud S. Aug. de Civit.*  
 non modo honore civium re- *D. cap. 9. Et 13.*

*illius turpitudinis qua fronte notatur actor, si adoratur exactor?* And is it not still more extravagant to set a mark of infamy upon the \* actors,

\* Macrobius has preserved a copy of verses of an exquisite taste, where the poet Laberius, author of the *Mimi*, and a Roman knight, whom Julius Cæsar had obliged to appear upon the stage against his will, expresses his just grief for having incurred this perpetual dishonour thro' an excess of complaisance to his Prince. 'Twas the prologue to the comedy he acted, and deserves to have a place here entire.

Necessitas, cujus cursus transversus impetum  
 Voluerunt multi effugere, pauci potuerunt,  
 Quò me detrufit penè extremis sensibus?  
 Quem nulla ambitio, nulla unquam largitio,  
 Nullus timor, vis nulla, nulla auctoritas  
 Movere potuit in juvena de statu;  
 Ecce in senecta ut facilè labefecit loco  
 Viri excellentis mente clemente edita  
 Submissa placidè blandiloquens oratio!  
 Etenim ipsi dî negare cui nihil potuerunt,  
 Hominem me denegare quis posset pati?  
 Ergo bis tricenis annis actis sine nota,  
 Eques Romanus lare egressus meo,  
 Domum revertar mimus. Nimirum hoc die  
 Uno plus vixi mihi quàm vivendum fuit.  
 Fortuna immoderata in bono æquè atque in malo,  
 Si tibi erat libitum literarum laudibus  
 Floris cacumen nostræ famæ frangere:  
 Cur, cùm vigebam membris præviridantibus,  
 Satisfacere populo & tali cùm poteram viro,  
 Non flexibilem me concurvâsti ut carperes?  
 Nunc me quò dejicis? Quid ad scenam afferro?  
 Decorem formæ, an dignitatem corporis,  
 Animi virtutem, an vocis jocundæ sonum?  
 Ut hedera serpens vires arboreas necat,  
 Ita me vetustas amplexu annorum enecat.  
 Sepulcri similis nihil nisi nomen retineo. *Macrob. Sat. l. 2. c. 7.*  
 and

and load the poets, who are the authors of the pieces represented, with praise and honours?

*P Qua ratione rectum est, ut poeticorum figmentorum & ignominiosorum deorum infamentur actores, bonorentur auctores?*

<sup>2</sup> Ib. 2. cap. 14.



### ARTICLE the THIRD.

*Whether the profane poets may be allowed to be read in Christian schools.*

FROM what I have just observed there arises a very strong objection against reading the heathen poets, which deserves to be cleared up.

Plato, the wise and judicious philosopher, banished the poets from his commonwealth, and did not think them fit to be put into the hands of youth, without great precaution, to prevent the dangers which might arise from them. <sup>1</sup> Tully clearly approves of his conduct,

<sup>1</sup> Videſne poeſtæ quid mali afferant?... Ita ſunt dulces, ut non legantur modò, ſed etiam ediscantur. Sic ad malam domesticam diſciplinam, vitamque umbratilem & delicatam, cùm acceſſerunt etiam poeſtæ, nervos virtutis elidunt. Rectè igitur à Platone educuntur ex

ea civitate, quam finxit ille, cùm mores optimos & optimum reip. ſtatum quæreret. At verò nos, docti ſcilicet à Græcia, hæc & à pueritia legimus, & didicimus. Hanc eruditionem liberalem & doctrinam putamus. *Lib. 2. Tuſcul. quæſt. n. 37.*

and



and supposing with him that poetry contributes only to the corruption of manners, to enervate the mind, and add strength to the false prejudices, which follow upon a bad education and ill examples, he seems astonished that the instruction of children should begin with them, and the study of them be called by the name of learning and a liberal education.

But we should be much more terrified with S. Augustine's invective against the fables of the poets. He looks upon the custom, which then prevailed, of explaining them in the Christian schools, as a fatal torrent, which rowled on without resistance, and carried youth along with it into the abyfs of eternal destruction. *Vae tibi flumen moris humani! Quis resistit tibi? Quamdiu non siccaberis? Quousque volves Evæ filios in mare magnum & formidolosum?* After quoting the passage of Terence where a young man encourages himself to work wickedness and commit uncleanness from the example of Jupiter, he complains that under a pretence of exercising his genius and learning the Latin tongue, he was put upon reading such idle fables, or rather such doating tales, *in quibus à me deliramentis atterebatur ingenium!* and he concludes that such filthy stories were no more proper for learning the Latin tongue than any other, but that the words were very likely to introduce a fondness for the naughtiness they describe. *Non omnino per hanc turpitudinem verba ista commodius discuntur, sed per hæc verba turpitudine ista confidentius perpetratur.*

† Pope Gregory expresses himself with equal force in a letter he wrote to a certain bishop,

† Lib. 1. Conf. cap. 16.

† Ep. 48.

wherein

wherein he blames him for teaching boys the profane poets. "The same mouth says he, cannot pronounce the praises of Jupiter and Jesus Christ, and 'tis abominable for a bishop to celebrate what ill becomes the character of a pious lay-man."

May then the poets, who are so unanimously disallowed of by the fathers, and even by the heathen writers, be permitted to be read in the schools of Christians?

It must be owned that these testimonies are very strong, and capable of making an impression upon a master, whose own salvation, with that of the youth committed to his care, are as dear to him as they should be. But to avoid extremes in a matter of this importance, as F. Thomassin observes in a treatise, where he has thoroughly discussed this point, we must distinguish poetry, as well as the reading the poets, from the abuses which may be made of both. For 'tis the abuse alone which is blame-worthy and which was indeed condemned by the authors I have mentioned.

To speak only to the last, I mean the holy fathers, whose authority should make the greatest impression upon us, the constant use of teaching the heathen poets in the Christian schools, to which they bear witness themselves, is an evident proof that the custom was not looked upon as ill in itself.

Is it credible, that so many religious fathers and mothers famed for piety, and fearing God, under the inspection and without doubt by the advice of the holy bishops who then governed the church, should consent to the training up of their children in studies condemned by the Christian religion? We learn from ecclesiastical history that

that the mother of S. Fulgentius, a woman of remarkable piety, *religiosa mulier*, made her son get all Homer by heart, and part of Menander, before he learnt the first elements of the Latin tongue.

The singular application, that S. Basil and S. Gregory Nazianzen, long before S. Fulgentius, gave to the reading of heathen authors, and particularly the poets, is known to all the world. These two great saints may be proposed as a perfect pattern to youth, both of the manner how they should apply themselves to read the heathen writers, and the rules they should observe in their studies. We learn from history that they were acquainted only with two streets, the one whereof led to the church; and the other to school. In a city so corrupt as Athens then was, and young companions addicted to every kind of debauchery, they knew how to preserve their innocence and purity of manners, like the rivers that retain their sweetness, tho' streams from the sea run thro' them. And whoever has but looked into their works, may easily discern how they have sanctified the reading of the poets by the pious use they have made of them.

The Christian religion, so strongly and learnedly defended by S. Augustine in his admirable work of the City of God, had no cause to complain of the profane studies in which the youth of that great man was engaged, as they supplied him with invincible arms against the Pagans and all the enemies of Christianity, which the church has ever since employed against them with so much advantage.

It might be wished perhaps, that the fatal monuments and impure remains of heathenism,



which are so capable of infecting and corrupting the mind, were buried in the same ruins which have swallowed up idolatry, and sunk for ever. But divine Providence has without doubt permitted them to survive idolatry as a testimony to all future ages of the impurities and abominable excesses, which were not only tolerated by the heathen religion, but commanded, and even recommended as sacred by the example of their gods.

Julian the apostate was thoroughly sensible of the mortal wound the study of profane authors gave to his superstitions, when he forbade the Christians to be instructed in human learning. The horror, which all the holy bishops, and S. Augustine among the rest, expressed against that impious edict, may serve as an eloquent apology in favour of reading the heathen poets. They were then obliged to substitute Christian poetry in their stead. The greatest wits, and particularly S. Gregory Nazianzen, signalized their zeal and learning by composing different pieces in every kind of poetry, in imitation of Homer, Pindar, Euripides, Menander, and others. But when peace and liberty were restored to the church, one of the first fruits, that was drawn from it, was to teach the heathen poets in the Christian schools, as before; and it was doubtless done in a still more Christian manner, than ever.

What then was this Christian manner? We may learn it from a very short, but excellent treatise drawn up by S. Basil on this subject for the use of some young relations of his, who were studying the heathen authors, as we now do in colleges.

The learned bishop, who was one of the great lights of the Greek church, begins with laying down this principle, That as we have the happiness of being Christians, and under that denomination are destined to eternal life, our esteem and enquiries should be confined to such subjects, as may be advantageous to us in that respect. And he owns that properly speaking the holy scriptures only can conduct us thither. But then he adds, that till maturity of age enables us thoroughly to study and perfectly to understand them, we may employ ourselves in the reading of other authors, which are not altogether foreign to them; as men are usually prepared for real engagements by introductory exercises.

The maxims diffused thro' the profane writers, either by their agreement or even by their difference, may dispose us for those of the scripture. The soul may justly be compared to a tree, which not only bears fruit, but has leaves too, which serve it for ornament. The fruit of the soul is truth: and profane learning is as leaves, which serve to cover that fruit and adorn it. Daniel was learned in all the arts and sciences of the Chaldeans, and thereby shewed that the study of them was not unworthy the children of God and the prophets; otherwise he would as religiously have abstained from them, as he did from the meat they brought him from the King's table. And Moses long before him was skilled in all the learning and wisdom of the Egyptians.

S. Basil shews in particular how the reading of the poets may be useful for the regulation of manners. He takes notice, that those beautiful verses of Hesiod, which are so much known

and esteemed, where he represents the road of vice as spread with flowers, full of allurements, and open to all the world; and on the other hand the road of virtue, as rough, difficult, and rocky, are a beautiful lesson to youth, from whence they may learn not to be frightened and shocked at the pains and difficulties, which usually attend the pursuit of virtue. He then speaks of Homer, and says that a learned man who perfectly understood the meaning of the poet, had convinced him that he abounded in excellent maxims, and that his poems were to be looked upon as a continual panegyrick upon virtue. And he proceeds to quote several beautiful passages from him.

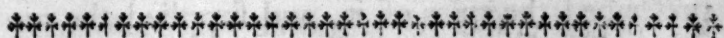
As then the bees can draw their honey from flowers, which seem proper only to entertain the sight and smell, thus we may find nourishment for our souls in those profane books, where others seek only for pleasure and delight. But, adds the father going on with the comparison, the bees do not dwell upon every sort of flowers, and even from those they fix upon they draw only what is of service for the composition of their precious liquid. Let us strive to follow their example, and as in gathering of roses we take care to avoid the thorns, let us be careful to gather only from the profane writers what may be useful to us, without touching upon any thing that is pernicious.

This then is our rule and pattern; this the means of sanctifying the reading of the poets. And how can we swerve from it, since the heathen themselves have set us the example? Is it reasonable that we should be less delicate upon this point than they? "Quintilian, as I have already

¶ Aium & Lyrici: si tamen in his non auctores modò, sed etiam



already observed, requires that not only a choice should be made of authors, but likewise that passages should be selected from the authors so chosen; and he declares, there are certain pieces of Horace, he should be very unwilling to explain to youth. \* Plato, whom we have so often spoke of, prescribes the same rule. He allows the poems to be preserved, which have nothing in them contrary to good manners, rejects such as are absolutely bad, would have those corrected which are capable of alteration, and corrected by persons grown up to years of discretion, of consummate experience, and known probity. The publick is very much obliged to those gentlemen, who in our time have thrown almost every poet into a condition of being read and explained in schools.



#### ARTICLE the FOURTH.

*Whether Christian poets may be allowed to use the names of the heathen divinities in their compositions.*

I MUST begin with owning, that in the present question I have cause to fear it may be judged a kind of rashness to disturb the Christian poets in the present possession of employing the names of the heathen deities in their

etiam partes operis elegeris. lim interpretari. *Quintil.*  
 Nam & Græci licenter multa, lib. 1. cap. 14.  
 & Horatium in quibusdam no- \* Plato de legibus. lib. 7.

performances, and the more so as the custom is very antient, and has evidently been followed by persons of distinguished merit and eminent piety. But I beg the reader would excuse my not looking upon this custom as a law, and allow me to enquire into its original, to weigh the reasons of it, and examine into its consequences; for it may be only an antiquity of error, and for that reason not to be admitted; nor will any prescription hold good against truth, whose rights are eternal. Besides, I am not the first person, who has complained of this abuse; at all times there have been some who have opposed this pretended possession, as without foundation or legitimate title, and that's enough to hinder the prescription.

The poetry I am here speaking of was conveyed to the Christians thro' the channel of Paganism and by its assistance. Paganism alone prescribed the rules of it, and supplied the models. 'Tis from the reading of the Greek and Latin poets that any idea of it has been form'd. And the Christians have solely applied themselves to the study of them, and to copy after them. All their inventions, and almost all their expressions, necessarily turn upon false deities. Take from them their Jupiter, Mars, Bacchus, Venus, Apollo, and the Muses, and you take from them at the same time the substance of their poetry and their theology. And may it not so have happened, that some persons, not over scrupulous in matters of religion, but enamoured and in a manner inebriated with the beauties of profane poetry, and trained up to read it with delight from their infancy, may have insensibly adopted the language of it thro' carelessness; and this custom, like many others,  
have

have been followed thro' want of attention, and at length authorized by time and custom become as common, as now we may find it? I must therefore be allowed to examine whether in itself it be founded on reason.

The bare light of good sense will inform us that whoever speaks should have a clear idea of what he means to say, and should make use of such terms as may convey a distinct notion of what passes in his own mind to the understanding of his hearers. 'Tis the first design of language and the end of its institution. 'Tis the most necessary bond of society and human commerce. The consent of nations and nature itself teaches us, that 'tis the only lawful use which can be made of words. The hearer has a right to demand it, and if we impose upon his expectation by putting him off with empty sounds and words which have no meaning, we make ourselves unworthy of being heard.

Now I beg that a poet, who for instance invokes Neptune and Æolus in the description of a tempest, would let us know what passes in his own mind, whilst he is pronouncing the names of those heathen deities. What is it he thinks of them, or what would he have others think? What is the signification he fixes upon them, or would have others give them? Does he by those terms mean any actual thing in nature?

The heathen, when they applied themselves to Neptune and Æolus in a tempest, understood by those names real beings, deserving their adoration and confidence, attentive to the cries of the wretched and sensible of their sufferings, hearing their prayers and accepting their vows, exercising a certain authority over the elements submitted to them, and powerful enough to dispel the storm, and carry them out of danger.



But who does the Christian poet talk to, whilst he invokes in a tempest those pretended gods of the sea and winds? Does he hope to be heard, or would he have others think he does? Have Neptune and Æolus any real signification with him? Does he so much as imagine that they exist, or ever did exist? Can any thing be more absurd, silly, and insipid, than to call upon names without vertue, without reality, in a pathetic tone, and to heap together the most lively figures in pompous verse, to conjure a pure nothing to assist us? Or does any one, who is thus fond of speaking to the air, deserve a serious attention?

What can a poet think or mean, who in cool blood applies to Apollo and the Muses for inspiration? who gives thanks to Ceres, Bacchus, and Pomona, for a plentiful harvest, a rich vintage, and a fruitful year? I would not readily suspect him of meaning by those names what the heathens did. This would be impious and irreligious. For, as S. Paul observes from David, the gods of the heathen were all devils, *Omnes dii gentium dæmonia*. This would be to lead men to infidelity, and to transfer their vows, their desires, their hopes and acknowledgments to improper objects. This would be to make them idolatrous indeed, by teaching them to substitute others in the place of God, to ascribe to them what is only received from him, and to rob him of the glory of all his works and benefits.

What seems most reasonable for a poet to answer upon this occasion is, that by these names of the gods he invokes, or returns thanks to, he means the different attributes of the supreme and true God. Is God then honoured by giving him the name of his most declared enemies,  
who

who have so long disputed the divinity with him, and assumed to themselves the titles and honours due only to him? And may we not fear to provoke him by such a profanation, who is so often called in scripture a jealous and an avenging God? Is it not at least to disannul in words the fruit of the victory of Jesus Christ, who has drove the devil from all his usurpations? And do we not in some measure restore him to every branch of his empire, by replacing him in the stars, in the elements, and in universal nature, by making him the arbiter of peace and war, of the event of battles, the fate of states and private men, by allowing him to be the author of all natural gifts, which he formerly required of his idolatrous worshippers, and for which he demanded their acknowledgments?

y The scripture informs us, that a disrespectful word against the sovereign majesty of the true God, uttered by the heathen who knew him not, was punished with the bloody defeat of a whole people. And can we think, z that tender and jealous ear, which hears every thing that passes, can be less offended now with the impure and sacrilegious names of profane deities, which Christians venture to give him? Would holy David have approved of an abuse so injurious to the Godhead, who held whatever usurp'd the glory of the true God in such abomination,

y And there came a man of liver all this great multitude  
God and spake unto the King of into thy hand, and ye shall  
Israel, and said, Thus saith know that I am the Lord.  
the Lord, Because the Syrians 1 Kings xx. 28.  
have said, The Lord is God of y Auris zeli audit omnia.  
the hills, but he is not God of Sap. i. 10.  
the vallies, therefore will I de-

as to think that his lips would be defiled, if he so much as named the object of an idolatrous worship? *Nec memor ero nominum eorum per labia mea.*

Between these two extremes, of meaning by these names the false gods or the true God, there is a medium, which indeed is not so irreligious, but (if I may be allowed to say so) is absolutely foolish and extravagant, and that is to mean nothing? And can sense and reason pardon such language, or rather such an abuse of words? Besides, as all professions, all arts and sciences, submit to the general rule of using only significant terms in their declarations, why should poetry alone be exempt from it, and boast at present of the new and singular privilege of being allowed to speak without any meaning?

It must indeed be owned, that many fall into this inconvenience for want of seriously reflecting upon it. They follow the torrent of a custom they find established, without thinking to examine the original of it, or suspecting any ill in it. I own that formerly this was my case, and if at any time I have used the names of any Pagan deities in my verse, which I am now sorry for, I did it in imitation of others, whose example was a rule to me, but not a justification.

This use the Christian poets make of the heathen deities seems still more absurd, and insupportable, when employed in sacred matters, where the true God is spoke of, or acknowledgments are made to him for the benefits he grants to men, or where the subject turns upon a grave or venerable point of religion.

<sup>a</sup> Psal. xv. 4.



With what pleasure might one read the poems of Sannazarius, could we excuse his having blended what is sacred and profane, in the manner he has done, in a poem where he treats of <sup>b</sup> the most august mystery of Christianity, I mean the incarnation of the Son of God? Is it fit, when he speaks of hell, that he should yet leave the empire of it to Pluto, and join with him the furies, the harpies, Cerberus, the Centaurs, the Gorgons, and such other monsters? Is it reasonable to draw a parallel between the isles of Crete and Delos, the one famous for the birth of Jupiter, and the other for that of Latona's sons, and the little town of Bethlehem, which supplied Jesus Christ with a cradle? But above all, is it to be endured, that after an invocation of the true God, or at least of the blessed spirits in heaven, the poet, in order to express as he ought Jesus Christ as being born of a Virgin, should implore the assistance of the muses, those pretended virgins of heathenism, as being equally concerned with him in the honour of the Virgin Mary?

c Virginei partus magnoque æquæva Parenti  
Progenies, superas cœli quæ missa per auras  
Antiquam generis labem mortalibus ægris  
Abluit, obstruictique viam patefecit olympi,  
Sit mihi, cœlicolæ, primus labor : hoc mihi  
primum

Surgat opus. Vos auditas ab origine causas,  
Et tanti seriem, si fas, evolvite facti.

Nec minùs, ô Musæ vatum decus, hic ego  
— vestros

Optarim fontes, vestras nemora ardua rupes :  
Quandoquidem genus è cœlo deducitis, & vos

<sup>b</sup> De partu Virginis.

<sup>c</sup> Lib. 1.

Virginitas

Virginitas sanctæque juvat reverentia famæ.  
 Vos igitur, seu cura poli, seu Virginis hujus  
 Tangit honos, monstrate viam qua nubila vin-  
 cam,  
 Et mecum immensi portas recludite cœli.

He afterwards owns, that such mysteries are absolutely unknown to Phœbus and the muses.

¶ Nunc age, Castaliis quæ nunquam audita sub  
 antris,  
 Musarumve choris celebrata, aut cognita Phœbo,  
 Expediam.

But soon returning to his poetick folly, he restores them to their full power, acknowledges their authority, and pays them new homage, as the sole deities of the poets.

• Non, si Parnassia Musæ  
 Antra mihi, sacrosque aditus, atque aurea pan-  
 dant  
 Limina, sufficiam.

Tho' all men are not so religious as to be offended at the injury, which such an abuse offers to the true God, the sole author of all our benefits and abilities, and of whom alone both reason and piety will teach us we ought to ask them, they have nevertheless sense enough to perceive inwardly the ridicule of so extravagant and monstrous a mixture of things sacred and profane, of Christianity and Paganism.

There was published here not long since a French translation of an English poem, called *Paradise lost*, made by a considerable hand,

¶ Lib. 2.

¶ Lib. 3.

which

which gave a general offence by the like intermixture of things sacred and profane, and the more so as the subject treated of contains the most sublime and sacred truths of religion. 'Tis pity a poem, so excellent in other respects, which has done so much honour to the English nation, should be thus disfigured in some passages by a fault which might easily be corrected without injuring the substance of the work, by the bare retrenching of certain comparisons entirely foreign to the subject. 'Tis plain that the author only inserted them, in compliance with custom, and thro' the bad taste, which has seized upon all the poets, of employing the ridiculous fictions of fable in their compositions, and reviving the Pagan deities in the bosom of Christianity, notwithstanding the ridiculousness of such a mixture, which is no less shocking to common sense than to religion. But tho' there be some defects in this poem, as the judicious author who has criticised upon it rightly observes, yet in my opinion it is justly looked upon as a master-piece in its kind, and may be set in competition with the most perfect and best-esteemed poems of antiquity, upon the models of which it has been formed.

The famous Santeuil de S. Victor had drawn up in his youth an apology for fables. His brother, a clergyman of distinguished probity and merit, answers him in a very beautiful and elegant copy of verses. And the former was afterwards thoroughly convinced that his brother was in the right. *In novos fabularum accusatores juvenile scripsi carmen*, says he of himself, *sed meus frater consultior, hoc christiano nec minus latino carmine me desipuisse haftenus monet*. He therefore thought himself obliged to



obliged to make a publick reparation for his offence, but in a poetical manner, and has joined it to the copy of verses, which gave occasion to it. *Ne impietati mihi adscribas quòd quædam ex antiquorum superstitione homo christianus versibus meis insperferim, hæc stili exercendi causa lusi, quo aptior fierem ad ea scribenda, quæ spectant ad religionem. Hoc autem, candide lector, nolim te nescisse.*

I must not here omit the reproaches which M. Bossuet bishop of Meaux cast upon the same Santeuil, for having made use of the name of POMONA in a piece he wrote to M. de la Quintinie, where he speaks of the gardens of Versailles. The authority of this great man, who joined an exquisite taste of polite learning to a profound respect for religion, must in my opinion be of great weight in the matter I treat of. This poet made a copy of verses to justify or rather to excuse himself for what he had done, and closes it with this inscription. *Me pæniteat errasse in uno vocabulo latino, si displicuisse videar in me insurgenti tanto episcopo, etiam absolventibus musis.*

But, say they, if the names of the heathen deities and the fabulous fictions are entirely thrown aside, what then will become of poetry? And especially, to what shall we reduce the epick poem, the most beautiful of all? The narration cannot be otherwise than very languid in it by a sad and tedious uniformity; and therefore we must either quite give it up, or the epick poem will differ only from an history by the harmony of its language, and a skilful poet will no longer be distinguished from the maker of good verses.

By

By cutting off the train of deities, I have no inclination to interdict the poets from using what they call the *fable*, or design of the poem. The poet will have always in that respect whereby to distinguish himself from the historian. The subject he treats of belongs no more to him than to the historian, 'tis a field that is common to both. But the poet makes it properly his own, and is only a poet, by the artful and dextrous manner, in which he disposes and lays together the parts of his subject.

He makes choice first of an event, an action famous in history, and preserves the most material circumstances of it. Were he to alter or misplace them, he would give offence to readers of understanding, whose judgment he ought always to reverence or fear. Thus far he lies under restraint and is tied down by his matter, as well as the historian. But he is at liberty after this to add new circumstances, provided he always keeps within the exactest bounds of probability, which is in poetry like what is<sup>†</sup> called in painting "a secondary truth; which usually supplies in every subject what it has not, but might have, and is given by nature to some other subjects; and thus reunites what she almost constantly divides." The poet has therefore the liberty of handling incidents and situations in such manner, as to advance the character of his hero, or whomsoever else he pleases. Except the fabulous personages, he loses nothing of all that we admire in the ancients. Every thing besides is left to him, curious relations, lively descriptions, noble comparisons, affecting discourses, new incidents,

<sup>†</sup> Lettre insérée dans le cours de peinture par M. de Piles, p. 45.  
unforeseen.

unforeseen events, and well-painted passions. Add to these an ingenious distribution of all the several parts. Here then we have the beauties of all times and religions, and wherever all these meet with an harmony, purity, and variety of versification, they cannot fail of forming a perfect poem. But to reduce the whole to a single principle.

The design of epick poetry, as of all the other species of poetry, is to  $\epsilon$  profit and to please. All the rules of poetry, and pains of the poet, have a tendency to this end. Now this cannot be obtained by empty imaginations, or frivolous fictions. 'Tis doubtless by forming at first an ingenious plan of the whole series of his action, by carrying his reader from the beginning to the middle or rather to the end of his subject, by making him believe he has only one step to the conclusion of the whole, and then raising a thousand obstacles, which remove him from it, and excite his inclination to see it; by recalling the facts preceding it with recitals advantageously introduced; and lastly, by bringing on the event with the necessary connections preparatory to it, so as to awaken the reader's curiosity, to draw him into still greater concern for the hero, to keep him in a gentle uneasiness, and lead him from one surprizing incident to another, 'till the whole is unravelled. An epick poem drawn up in this taste will certainly please, nor shall we regret the loss of either the intrigues of Venus, or the serpents and poison of Alecto.

To conclude, by declaring against the fabulous fictions of the poets in the manner I have

$\epsilon$  Et prodesse volunt & delectare poetæ. *Horat.*

done,



done, I am far from condemning certain figures, by which sentiment, voice, and action, are given to inanimate beings. The poet may always be allowed to address himself to the heavens and the earth, to call upon nature to praise its author, to give wings to the winds in order to make them the messengers of God, to lend a voice to the thunder and the skies to sound forth his glory, and to cloath the virtues and vices in forms and persons. No one can be offended to hear it said of a conqueror, that victory waits always on his steps, that terror marches before him, and desolation and horror follow after him. These figures, bold as they are, are no more contrary to truth, than a metaphor or hyperbole; and I may well apply here what Quintilian says of the last, <sup>b</sup> *Monere satis est, mentiri hyperbolen, nec ita, ut mendacio fallere velit*. In fact, all these figures, when discreetly used, are so far from creating any illusion in the mind, that they are indeed no other than lively and majestick forms of speaking, which express sensibly and in few words what would appear very faint by a longer circumlocution.

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## CHAP. II.

### *Of poetry in particular.*

THE instructions to be given the boys about poetry regard either the versification, or the manner of reading and understanding the

<sup>b</sup> Lib. 8. cap. 6.

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poets,

poets, or the understanding the rules and nature of the different sorts of poems.



## ARTICLE the FIRST.

### Of versification.

#### *Of the different taste of nations with reference to versification.*

THE art of making verses is called versification. And the different taste of different nations in making of verses has something in it very surprizing. What in one language is extremely agreeable, in another is insipid and the mark of a bad taste. Rhymes for instance, which have so good an effect in modern poetry, and strike so agreeably upon the ear in French, Italian, Spanish, and High-Dutch, are shocking in Greek and Latin; and in like manner the measure of the Greek and Latin verses, which depend upon the <sup>i</sup> quantity of syllables, would have no grace in our modern poetry.

But,

<sup>i</sup> Quantity is properly the measure of every syllable, and the time to be taken up in pronouncing it, according to which some are called short, others long, and others common. The French tongue indeed observes the length and shortness of vowels in pronunciation, and the difference sometimes goes so far as to give a different signification to the same word. Aveuglement the substantive, Aveuglement an adverb; matin, matin. The vowel e in the following words, sévère, évêque, repêché, revêtez, has three different sounds and three different quantities, of which I question whether the Greek and Latin tongues can give an example. Whence it is plain, that

But, to talk only of one language, what an infinite variety of feet, measures, cadences, and verses do we meet with in the Latin poetry? (and the same may be said of the Greek.) Into how many different kinds of poems is it divided, which are every one entire in themselves, and have their particular rules and beauties, which frequently draw their greatest charm from the mixture of several kinds of verses, and belong only to certain matters and subjects, so that if we were to give them to others, they would put on a foreign look, have an air of constraint, and speak no more their natural language? The hexameter verse has something grave and majestic in it, but becomes more simple and familiar, when joined to the pentameter. The alcaic, especially when supported by the two different sorts of verses, that are joined to it, is full of force and grandeur; on the other hand the sapphick is smooth and flowing, and derives abundance of grace from the Adoniac verse, which terminates the stanza. And if we examine the cadence of the phaleuque verse, one would say it was made expressly for sport and amusement. Now whence can this surprising variety arise?

I cannot believe that it was chance which established the different species of versification. This variety is doubtless founded in nature, which having given the ear a quick sense of sounds, leads it withal to make choice of different sorts of measures, cadences, and ornaments, according to the matters treated of, and the passions to be expressed.

*that the French has its quantity, tho' not so distinctly expressed in every syllable as in the Greek and Latin; but this*

*quantity is of no use in French poetry towards forming of different feet and different measures.*



The epick poem, which represents the great actions of heroes, demands a grave and majestic versification. It requires verses, which have a solemnity in their march, have a longer measure, without over-hasty or precipitate motions, and which end with a noble fall, supported by the gravity of the spondee.

On the other hand odes and songs, which form a sort of poetry full of images, and were usually set to musick and attended with dancing, seem to require shorter verses, which bound and caper, shoot out like arrows, and by their swift and rapid march assist the lively fancies, the soul is given up to.

As the dramatick poem has neither the majesty of the epick, nor the impetuosity of hymns and odes, it suits best with the jambick foot, which gives harmony enough to verses to raise them above the common language, and leaves them notwithstanding simplicity enough to suit with the familiar discourse of the actors, introduced upon the stage.

Our modern languages, by which I mean the French, Italian, and Spanish, are certainly derived from the remains of the Latin, intermixed with the Teutonical or German. The greatest part of the words come from the Latin, but the construction and auxiliary verbs, which are of very great use, are taken from the German. And 'tis probable our rhymes are derived from that language too, with the custom of measuring verses, not by feet made up of long and short syllables, as the Romans did, but by the number of syllables.

In the lower ages of the Empire, when they grew fond of rhymes, some attempts were made to introduce them into Latin poetry, but without success. And they have been only preserved

served in certain hymns, that are met with in the offices of the church, where like the verses of modern languages they have a measure, which barely depends upon the number of syllables, without any regard to their being long or short.

There is one thing in this diversity of tastes, which very much puzzles me, and that is, why rhymes, which please so much in one language, should be so shocking in another. Can this difference arise from habit and custom, or is it derived from the nature of languages?

The French poetry (and the same may be said of all the modern languages) absolutely wants the delicate and harmonious variety of feet, which gives numbers, smoothness, and grace to the Greek and Latin versification, and is forced to be content with the uniform joining together of a certain number of syllables of equal measure in the composition of its verses. To arrive therefore at its proper end, which is pleasing the ear, it is under a necessity of seeking out for other graces and charms, and supplying what is wanting by the exactness, cadence, and plenty of rhymes, which makes up the principal beauty of the French versification.

At the same time as in order to please we require, that a performance be not slovenly, but sent abroad in a suitable dress, we are likewise offended with too open an affectation of superfluous ornaments. It may be perhaps in this taste, that the rhymes which are very agreeable in French poetry, as being necessary there, may seem insupportable in Latin, as they are superfluous, and express something too much affected.

2. *Whether 'tis useful to know how to make verses, and how the boys should be taught the art of doing it.*

It is sometimes asked of what use verification may be in most part of the employments, which the youth brought up in colleges are designed for; and whether the time spent in the making of verses might not be put to a better use, if employed in more serious and beneficial studies?

Tho' verification were not of so great use as it is upon particular occasions, as the making hymns for the church, the singing the divine praises, the celebrating the great actions and virtues of princes, and sometimes the recreating the mind by an innocent and ingenious amusement, it must be allowed to be of absolute necessity for the right understanding of the poets, whose beauties can never be discerned as they ought, unless by the composition of verses the ear be accustomed to the numbers and cadence, which result from the different sorts of feet and measures employed in the different species of poetry, every one of which has separate rules and peculiar graces. Besides this study may be very useful to the boys<sup>k</sup> in point of eloquence, by raising the mind, enuring them to think after a noble and sublime manner, teaching them to describe objects in more lively colours, and giving their style a greater copiousness, force, variety, harmony, and beauty.

<sup>k</sup> Plurimum dicit oratori verbis sublimitas, & in affectibus motus omnis, & in personis deor petitur. *Quintil. lib. 10. cap. 1.*



'Tis in the fourth class the boys are usually put upon the study of poetry. To this end they are first taught the rules of quantity. This study is of great importance to them, and thro' the neglect of it in their tender years we see persons of great abilities in other respects pronounce Latin in a manner that is not to their credit.

These rules may be studied in French or Latin. Some professors, who first taught them in French, have since found by experience that 'tis better to do it in Latin; and I think the reason of it may easily be assigned. For as this study depends almost wholly upon the memory, and in a manner upon an artificial memory, the Latin verses of Despauterius are more easily learnt and retained; tho' perhaps that work might be mended by lopping off some superfluities in it. The boys should be so far masters of these rules, as to be able to give an account of the quantity of every syllable, and quote immediately the rule for it either in Latin or French.

The subject of the verses given to the boys should be proportioned to their strength, and encrease with them. At first they must be put upon changing the places of words; then upon adding some epithets, and altering some expressions; after that they must enlarge a little the thoughts and descriptions; and lastly, as they grow more improved, they must compose some little matter of themselves, where the whole is to be of their own invention. In the second and first classes select passages from the French poets are often given them to be turned into Latin verse; and I have known several of them very fond of this exercise, and succeed in it better than in any other. And the reason seems

evident. For in this case their subject supplies them with beautiful thoughts, gives a poetical style and spirit, and inspires a noble sublimity; they have nothing to do but to make choice of proper expressions, and throw them into good order; and this they may easily learn from the reading of the poets.

'Tis necessary for the professors to dictate from time to time correct verses to their scholars, which may serve them to copy after. And if they study at home, it may not be amiss to take the subject from Virgil, or some other excellent poet,

## ARTICLE the SECOND.

### *Of the reading the poets.*

**I**T is the reading the poets alone can teach the boys how to make verses well. To this end their masters should take particular care to make them mind the cadence of verse and observe the poetical style.

#### I.

### *Of the cadence of verse.*

There is a plain, common, and ordinary cadence, which holds equally thro' the whole, renders the verse smooth and flowing, carefully throws out whatever may offend the ear by a rough and disagreeable sound, and by the inter-  
mixture

mixture of different numbers and measures forms that pleasing harmony, which is universally diffused thro' the whole body of the poem.

Besides this there are certain particular cadences, of greater significancy, which make a more sensible impression. These sorts of cadences are very beautiful in versification, and add a considerable grace, provided they are used with discretion and prudence, and do not return too often. They prevent the tediousness, which uniform cadences, and regular falls in one and the same measure, cannot fail of producing. In this point the Latin versification has an incomparable advantage over the French, which being obliged to divide the Alexandrine verse by two half verses, to make a kind of stop after three perfect feet, to supply a regular rhyme at the end of three feet more, and to proceed exactly in the same method in all the verses following, must run the hazard of soon fatiguing the attention of the reader, unless supported and kept up by other beauties, sufficient to make this perpetual going on in the same tone to be forgotten. As to the Latin poetry, we have there an entire liberty to divide our verses as we please to vary the césures and cadences at will, and to cast off from delicate ears the uniform falls produced by the dactyle and spondée, which close an heroick verse.

Virgil shall let us into the value of this liberty, supply us with examples of every kind, and teach us the use we are to make of them.



I. *Grave and harmonious cadences.*

1. Long words properly placed form a full and harmonious cadence, especially if several spondees enter into the verse.

<sup>a</sup> Obscenique canes, importunæque volucres.

<sup>b</sup> Luctantes ventos tempestateſque ſonoras

Imperio premit.

<sup>c</sup> Ecce trahebatur paſſis Priameïa virgo

Crinibus.

<sup>d</sup> Ipſa videbatur ventis Regina vocatis

Vela dare.

<sup>e</sup> Dona recognoſcit populorum, aptatque ſuperbis Poſtibus.

<sup>f</sup> Viſceribus miſerorum, & ſanguine veſcitur atro.

2. The ſpondaick verſe has ſometimes a great deal of gravity.

<sup>g</sup> Cara Deum ſoboles, magnum Jovis incrementum.

Virgil has uſed it very advantageouſly in the deſcription of Sinon's ſurprize and aſtoniſhment.

<sup>h</sup> Namque ut conſpectu in medio turbatus, inermis Conſtitit, atque oculis Phrygia agmina circumſpexit.

It is alſo very proper to expreſs any thing ſad and doleful.

<sup>a</sup> Georg. 1. 470.

<sup>b</sup> Æn. 1. 57.

<sup>c</sup> Æn. 2. 403.

<sup>d</sup> Æn. 8. 707.

<sup>e</sup> Ib. 721.

<sup>f</sup> Æn. 3. 622.

<sup>g</sup> Æn. 4.

49.

<sup>h</sup> Æn. 2. 67.

<sup>i</sup> Quæ quondam in buſtis aut culminibus deſertis  
Nocte ſedens, ſerùm canit importuna per umbras.

The poet Vida has happily made uſe of it to expreſs the laſt groan of Jeſus Chriſt.

Supremamque auram, ponens caput, expiravit.

3. Verſes ending with a monosyllable have often abundance of force.

<sup>k</sup> Inſequitur cumulo præruptus aquæ mons.

<sup>l</sup> Hæret pede pes, denſulque viro vir.

<sup>m</sup> Manet imperterritus ille

Hoſtem magnanimum expectans, & mole ſua ſtat.

<sup>n</sup> Sternitur, exanimiſque tremens procumbit hu-  
mi bos.

<sup>o</sup> Sæpe exiguus muſ

Sub terris poſuitque domos atque horrea fecit.

## 2. Cadences ſuſpended.

There are ſeveral ſorts of them, which have all their peculiar graces. The reader will eaſily perceive the difference of himſelf.

<sup>p</sup> Tumiduſque novo præcordia regno  
Ibat; & ingenti, &c.

<sup>q</sup> At mater ſonitum thalamo ſub fluminis alti  
Senſit; eam circum, &c.

<sup>r</sup> Qua juvenis greſſus inferret; at illum  
Curvata in montis ſpeciem circumſtetit unda.

<sup>s</sup> Caſtæ ducebant ſacra per urbem  
Pilentis matris in mollibus.

<sup>i</sup> Æn. 12. 863. <sup>k</sup> Æn. 1. 109. <sup>l</sup> Æn. 10. 361.

<sup>m</sup> Ib. 770. <sup>n</sup> Æn. 5. 481. <sup>o</sup> G. 1. 181. <sup>p</sup> Æn. 9.

596. <sup>q</sup> G. 4. 333. <sup>r</sup> Ib. 360. <sup>s</sup> Æn. 8. 668.

Nonne

• Nonnevides ? cū præcipiti certamine campum  
Corripuere, ruuntque effusi carcere currus.

• Sed non idcirco flammæ atque incendia vires  
Indomitas posuere.

• Arrectas appulit aures  
Confusæ sonus urbis, & illætabile murmur.

• Nec jam se capit unda : volat vapor ater ad  
auras.

• Et frustra retinacula tendens  
Fertur equis auriga, neque audit currus habenas.

• Ac velut in somnis oculos ubi languida preffit  
Nocte quies, nequicquam avidos extendere cursus  
Velle videmur, & in mediis conatibus ægri  
Succidimus.

The two last instances are sufficient of themselves to shew the beauty of verse. In how surprizing a manner does the suspended cadence, *fertur equis auriga*, express the coachman bending down and hanging over his horses ? And how aptly does the other cadence, *velle videmur*, which stops the verse at the beginning and holds it in a manner suspended, describe the vain efforts of a man, who strives to walk, when half asleep ?

### 3. Broken cadences.

• Olli somnum ingens rupit pavor.

• Est in secessu longo locus.

• Hæc ubi dicta, cavum conversa cuspide montem.  
Impulit in latus.

• Ipsius ante oculos ingens à vertice pontus  
In puppim ferit ; excutitur, pronusque magister  
Volvitur in caput.

• G. 3. 103.

• Æn. 7. 466.

• Æn. 7. 457.

• Æn. 5. 680.

• G. 1. 513.

• Æn. 1. 163.

• Æn. 12. 619.

• Æn. 12. 908.

• Ib. 85. • Ib. 118.



<sup>e</sup> Illa noto citius volucrique sagitta  
Ad terram fugit, & portu se condidit alto.

<sup>f</sup> Simul hæc dicens attollit in ægrum,  
Se femur.

<sup>g</sup> Tali remigio navis se tarda movebat:  
Vela facit tamen.

4. *Elisions.*

Elision contributes very much to the beauty of verse. It serves equally to make the numbers smooth, flowing, rough, or majestick, according to the difference of the objects to be expressed.

<sup>h</sup> Phyllida amo ante alias.

<sup>i</sup> Flumina amem sylvasque inglorius.

<sup>k</sup> Sæpe etiam steriles incendere profuit agros.

<sup>l</sup> Scandit fatalis machina muros  
Foeta armis.

<sup>m</sup> Arma amens capio.

<sup>n</sup> Illa graves oculos conata attollere, rursus  
Deficit.

<sup>o</sup> Spelunca alta fuit.

<sup>p</sup> Quinquaginta atris immanis hiatibus hydra.

<sup>q</sup> Impiaque æternam timuerunt secula noctem.

<sup>r</sup> Grandiaque effossis mirabitur ossa sepulcris.

<sup>s</sup> Ut regem æquævum crudeli vulnere vidi  
Vitam exhalantem.

<sup>t</sup> Tot quondam populis terrisque superbum  
Regnatorem Asiæ.

<sup>u</sup> Nympha, decus fluviorum, animo gratissima  
nostro.

<sup>e</sup> Æn. 5. 242. <sup>f</sup> Æn. 10. 856. <sup>g</sup> Æn. 5. 280.  
<sup>h</sup> Ec. 3. 78. <sup>i</sup> G. 2. 486. <sup>k</sup> G. 1. 84. <sup>l</sup> Æn. 2.  
237. <sup>m</sup> Ib. 314. <sup>n</sup> Æn. 4. 688. <sup>o</sup> Æn. 6. 237.  
<sup>p</sup> Ib. 576. <sup>q</sup> G. 1. 468. <sup>r</sup> Ib. 497. <sup>s</sup> Æn. 2. 561.  
<sup>t</sup> Ib. 556. <sup>u</sup> Æn. 12. 152.

Dii,

¶ Dii, quibus imperium est animarum, umbræ-  
que silentes.

¶ Mene Iliacis occumbere campis  
Non potuisse, tuaque animam hanc effundere  
dextra?

¶ Urgeri mole hâc.

It is impossible we should be sensible of all the smoothness of the numbers and cadence of the Latin verses, as we do not pronounce them after the manner of the antients; and perhaps we as much disfigure them by our bad pronunciation, as foreigners disfigure our verses by their way of pronouncing them.

*Cadences proper to describe different objects.*

1. *Sorrow.* As sorrow is to the soul, what sickness is to the body, it diffuses a languor and faintness around it, and requires to be expressed by spondées and long words, which give a slowness and heaviness to verse.

2 Extinctum Nymphæ crudeli funere Daphnim  
Flebant.

3 Afflictus vitam in tenebris luctuque trahebam,  
Et casum infantis mecum indignabar amici.

4 Cunctæque profundum  
Pontum aspectabant flentes.

5 Et caligantem nigra formidine lucum.

2. *Joy.* Joy on the other hand being the life, the health, the happiness of the soul, must

¶ Æn. 6. 264.

¶ Æn. 1. 101.

¶ Æn. 3. 579.

2 Ec. 5. 20.

¶ Æn. 2. 92.

¶ Æn. 5. 614.

¶ G. 4. 468.

inspire it with quick, lively, and rapid sentiments, which demand the rapidity of dactyls.

<sup>d</sup> Saltantes Satyros imitabitur Alphefibeus.

<sup>e</sup> Juvenum manus emicat ardens  
Littus in Hesperium.

3. *Softness.* To express softness, we must make choice of words with many vowels, which have a great many syllables with very few letters, and the consonants smooth and flowing; and such syllables must be avoided, as are made up of several consonants, hard elisions, and rough letters or aspirates.

<sup>f</sup> Mollia luteolâ pingit vaccinia calthâ.

<sup>g</sup> Lanca dum niveâ circumdatur infula vittâ.

<sup>h</sup> Vel mista rubent ubi lilia multâ  
Alba rosâ.

<sup>i</sup> Ille latus niveum molli fultus hyacintho.

<sup>k</sup> Devenere locos lætos, & amœna vireta  
Fortunatorum nemorum, sedesque beatas.

<sup>l</sup> Qualem virgineo demessum pollice florem  
Seu mollis violæ, seu languentis hyacinthi.

4. *Hardness.* To denote hardness, we must first chuse words which begin and end with an *r*, as *rigor*, *rimantur*, or which double the *r*, as *ferri*, *ferræ*: 2dly. We must employ rough consonants as the *x*, *axis*, or the aspirate *h*, *trabat*: 3dly. Words formed of double consonants, as *junctos*, *fractos*, *nostris*: 4thly. Elisions by the throwing together such words and vowels, as sound harsh when joined, as *ergo ægrè*.

<sup>d</sup> Ec. 5. 73.    <sup>e</sup> Æn. 6. 5.    <sup>f</sup> Ec. 1. 50.    <sup>g</sup> G. 3.  
487.    <sup>h</sup> Æn. 12. 61.    <sup>i</sup> Ec. 6. 53.    <sup>k</sup> Æn. 6.  
638.    <sup>l</sup> Æn. 11. 68.

Tum



<sup>m</sup> Tum ferri rigor atque argutæ lamina ferræ.  
<sup>n</sup> Post valido nitens sub pondere fagus axis  
 Instrepat, & junctos temo trahat æreus orbes.  
<sup>o</sup> Ergo ægrè rastris terram rimantur.

<sup>p</sup> Namque morantes  
 Martius ille æris rauci canor increpat, & vox  
 Auditur fractos sonitus imitata tubarum.

<sup>q</sup> Franguntur remi.

<sup>r</sup> Hinc exaudiri gemitus, & sæva sonare  
 Verbera: tum stridor ferri, tractæque catenæ.

<sup>r</sup> Una omnes ruere, ac totum spumare reductis  
 Convulsum remis rostrisque tridentibus æquor.

5. *Lightness.* Dactyles are proper to explain  
 lightness.

<sup>r</sup> Tum cursibus auras  
 Provocet, ac per aperta volans ceu liber habenis  
 Æquora, vix summâ vestigia ponat arenâ.

<sup>u</sup> Inde ubi clara dedit sonitum tuba, finibus omnes,  
 Haud mora, profiluere suis: ferit æthera clamor.

<sup>w</sup> Mox aere lapsa quieto  
 Radit iter liquidum, celeres neque commovet alas.

<sup>x</sup> Quadrupedante putrem sonitu quatit ungula  
 campum.

6. *Heaviness.* It requires spondées.

<sup>y</sup> Illi inter sese magna vi brachia tollunt  
 In numerum, versantque tenaci forcipe ferrum.

<sup>z</sup> Agricola incurvo terram molitus aratro  
 Exesa inveniet scabrâ rubigine tela.

<sup>m</sup> G. 1. 143. <sup>n</sup> G. 3. 172. <sup>o</sup> Ib. 534. <sup>p</sup> G. 4. 70.  
<sup>q</sup> Æn. 1. 108. <sup>r</sup> Æn. 6. 557. <sup>r</sup> Æn. 8. 689.  
<sup>t</sup> G. 3. 193. <sup>u</sup> Æn. 5. 139. <sup>w</sup> Ib. 216. <sup>x</sup> Æn. 8. 595.  
<sup>y</sup> G. 4. 174. <sup>z</sup> G. 1. 494.

6. *Cadences, where the words placed at the end have a peculiar force or grace.*

Words thus placed produce this effect, either as they give the last stroke of a pencil towards finishing a description, or as they add the new turn to a thought which seemed already perfect, or as they serve better to characterise, and render the mind of the hearer attentive to what is of most importance and concern in it.

<sup>a</sup> Vox quoque per lucos vulgo exaudita filentes  
Ingens.

<sup>b</sup> Hi summo in fluctu pendent.

<sup>c</sup> Quarto terra die primùm se attollere tandem  
Visa, aperire procul montes.

<sup>d</sup> Vidi egomet duo de numero cùm corpora nostro  
Prensa manu magnâ, &c.

<sup>e</sup> Jacuitque per antrum

Immensum.

<sup>f</sup> Corripit extemplo Æneas, avidusque refringit  
Cunctantem.

<sup>g</sup> Nunc omnes terrent auræ, sonus excitat omnis  
Suspendum.

<sup>h</sup> Namque humeris de moreabilem suspenderat  
arcum

Venatrix.

<sup>i</sup> Et mediis properas Aquilonibus ire per altum  
Crudelis.

<sup>k</sup> Sed tum forte cavâ dum personat æquora conchâ  
Demens, & cantu vocat in certamina divos.

<sup>a</sup> G. 1. 476.

<sup>b</sup> Æn. 1. 110.

<sup>c</sup> Æn. 3. 205.

<sup>d</sup> Ib. 623.

<sup>e</sup> Ib. 631.

<sup>f</sup> Æn. 6. 21.

<sup>g</sup> Æn. 728.

<sup>h</sup> Æn. 1. 322,

<sup>i</sup> Æn. 4. 310.

<sup>k</sup> Æn. 1. 71.

## II.

*Of the poetick style.*

POETRY has a language peculiar to itself, which is very different from that of prose. As the poet's design is principally to please, to affect and raise the soul, to inspire it with grand sentiments, and work upon the passions, they are allowed to use bolder expressions, uncommon ways of speaking, more frequent repetitions, free epithets, and descriptions set off with greater ornaments, and carried to a greater length. These are the colours, that poetry, which is a speaking picture, makes use of to draw the images and subjects it treats of after nature and the life. This the boys should be well taught to observe, as they read the poets. I shall give some examples, which may serve to make them distinguish it of themselves, and so find out the beauties of the poetry.

I. *Poetical expressions.*

I shall make choice of a single expression, and endeavour to point out the use which Virgil has made of it in the description of different pictures. 'Tis the word *pendere*.

• Ite meæ, quondam felix pecus, ite capellæ,  
Non ego vos posthac viridi projectus in antro  
Dumosa pendere procul de rupe videbo.

• Ec. 1. 75.

The



The poet might have said, *Non ego vos alta pascentes rupe videbo*. The word *pendere* wonderfully describes the goats, which at a distance seem as it were to hang upon the steep rocks, whereon they feed.

<sup>b</sup> *Hi summo in fluctu pendent, his unda dehiscens Terram inter fluctus aperit.*

If we put instead of it, *hi summo in fluctu apparent*, the image and beauty vanish at once. They consist in the word *pendent*, and in the place where it stands. For, *hi pendent summo in fluctu*, does not produce the same effect.

<sup>c</sup> *Pendent opera interrupta, minæque Murorum ingentes, æquataque machina cœlo.*

It must be owned that all the expressions here are very poetical. *Minæ ingentes murorum*, to express such high walls, as seem to menace heaven. But the word *pendent* very much heightens the description. For where would be the beauty, if we said *manent opera interrupta*?

<sup>d</sup> *Fronte sub adverfa scopulis pendentibus antrum.*

Do we not seem to see the rocks hang advanced in the air, and forming a natural vault?

<sup>e</sup> *Ut pronus pendens in verbera telo Admonuit bijugos.*

<sup>f</sup> *Nec sic immixtis aurigæ undantia lora*

<sup>b</sup> *Æn.* 1. 110.

<sup>c</sup> *Æn.* 4. 88.

<sup>d</sup> *Æn.* 1. 170.

<sup>e</sup> *Æn.* 10. 586.

<sup>f</sup> *Æn.* 5. 146.

Concussere jugis, pronique in verbera pendent.

Can any picture better express the action and posture of a coachman over bent his horses, and lashing them on to a gallop?

§ Simul arripit ipsum  
Pendentem, & magnâ muri cum parte revellit.

The mind and the ear cannot but here be sensible of the force and grace of the word *pendentem*.

h Iliacos iterum demens audire labores  
Exposcit, pendetque iterum narrantis ab ore.

It is impossible to express better the lively attention of a person, who hears another with pleasure, and remains unmoveable, fixed, and in a manner hanging upon his lips.

i Fecerat & viridi sætam Mavortis in antro  
Procubuisse lupam; geminos huic ubera circum  
Ludere pendentes pueros, & lambere matrem,  
Impavidos.

How lively is the description? But the example, which follows, supplies an image by far more agreeable, and drawn from nature itself. A father, who would embrace his child, bends down towards him, and when the infant has thrown his little arms around his neck, the father rises up, and holds him so hanging about him. The word *pendere* alone suffices to paint this image.

§ Æn. 9. 561.

h Æn. 4. 78.

i Æn. 8. 630.

Interea

<sup>k</sup> Interea dulces pendent circum oscula nati.

<sup>l</sup> Ille ubi complexu Æneæ colloque pendit.

And the case is the same with a thousand other poetical expressions, the grace and energy of which the boys should be made to observe.

## 2. Poetical turns.

The language peculiar to poetry, which distinguishes it from prose, properly consists in certain turns and forms of speaking; for almost all the words are common to both. 'Tis this kind of turns and locutions, which makes up the charms and value of poetry. 'Tis by them we find means of varying a discourse a vast number of ways, of shewing the same object under a thousand different faces constantly new, of presenting pleasing images thro' the whole, of speaking to the senses and imagination a language suitable to them, of expressing the smallest matters with a grace, and great ones with a nobleness and majesty, which supports the whole grandeur and weight of them. Some instances will make the matter clear.

1. To dig up, or till the ground; *arare, colere terram*; is a manner of speaking which in prose is not capable of many different turns, but may be very much diversified in verse, and Virgil has actually expressed it in several ways. I shall give some of them, that youth may learn how the same thing, considered in different points of view, as to instruments, manner, circumstances, and effects, may be varied *in infinitum*.

<sup>k</sup> G. 2. 523.

<sup>l</sup> Æn. 1. 719.

X 3

Depresso



<sup>m</sup> Depresso incipiat jam tum mihi taurus aratro  
 Ingemere, & fulco attritus splendescere vomer.  
<sup>n</sup> Exercetque frequens tellurem, atq; imperat arvis.  
<sup>o</sup> Ante Jovem nulli subigebant arva coloni.  
<sup>p</sup> Quod nisi & assiduis terram infectabere rastris,  
<sup>q</sup> Prima Ceres ferro mortales vertere terram  
<sup>r</sup> Instituit. . . . Incumbere aratris.  
<sup>s</sup> Agricola incurvo terram dimovit aratro.  
<sup>t</sup> Scindere terram,  
 Et campum horrentem fractis invertere glebis,  
<sup>u</sup> Ergo ægrè rastris terram rimantur.

2. 'Tis worth while to observe how many different ways Virgil describes navigation.

<sup>w</sup> Non aliter quàm qui adverfo vix flumine lem-  
 bum  
 Remigiis subigit.  
<sup>x</sup> Et quando infidum remis impellere marmor  
 Conveniat.  
<sup>y</sup> Sollicitant alii remis freta cœca.  
<sup>z</sup> Vela dabant læti, & spumas salis ære ruebant,  
<sup>a</sup> Vela damus, vastumque cava trabe currimus  
 æquor.  
<sup>b</sup> Vela cadunt, remis insurgimus: haud mora,  
 nautæ  
 Adnixi torquent spumas, & cœrula verrunt.  
 Tentamusque viam, & velorum pandimus alas.  
<sup>c</sup> Certatim focii ferunt mare, & æquora verrunt.  
<sup>d</sup> Verrimus & proni certantibus æquora remis.  
<sup>e</sup> Fluctus atros aquilone secabat.

<sup>m</sup> G. 1. 45.    <sup>n</sup> Ib. 99.    <sup>o</sup> Ib. 125.    <sup>p</sup> Ib. 155.  
<sup>q</sup> Ib. 147.    <sup>r</sup> Ib. 213.    <sup>s</sup> G. 2. 531.    <sup>t</sup> G. 3. 160.  
<sup>u</sup> Ib. 534.    <sup>v</sup> G. 1. 210.    <sup>x</sup> Ib. 254.    <sup>y</sup> G. 2. 503.  
<sup>z</sup> Æn. 1. 39.    <sup>a</sup> Æn. 3. 191.    <sup>b</sup> Ib. 207.    <sup>c</sup> Ib. 190.  
<sup>d</sup> Ib. 668.    <sup>e</sup> Æn. 5. 2.

Ferit

f Ferit æthera clamor  
Nauticus: adductis spumant freta verfa lacertis.  
Infundunt pariter fulcos, totumque dehiscit  
Convulsum remis rostrisque tridentibus æquor.

g Olli certamine summo  
Procumbunt, vastis tremis ictibus ærea puppis,  
Suberahiturque solum.

h Cùm venti posuere, omnisque repente resedit  
Flatus, & in lento luctantur marmore tonsæ.

i Instat aquæ... & longâ fulcat maria alta carinâ.

3. One of the most usual methods with the poets is to describe things by their effects, or their circumstances.

Instead of saying, *the ground, which lies untilled for one year, will yield a more plentiful crop the year following*, the poet says, the land, which has seen two summers and two winters, fully answers the wishes of the covetous husbandman, and produces so plentiful an harvest, that the barns can scarce support the weight of it.

k Illa seges demum votis responder avari  
Agricolæ, bis quæ solem, bis frigora sensit.  
Illius immensæ ruperunt horrea messes.

For, *as yet they had felt no war*, they had not yet heard the terrible sound of the trumpets, nor the crackling noise of the swords-hammered upon the anvil.

l Necdum etiam audierant inflari classica, necdum  
Impositos duris crepitare incudibus enses.

f Ib. 146.

g Ib. 197.

h Æn. 7. 27.

i Æn. 10.

196.

k G. 1. 47.

l G. 2. 539.

*It was in winter.* The winter thro' an excess of cold made the stones to cleave asunder, and by its ice checked the rapid course of the rivers, as with a bridle.

<sup>m</sup> Et cùm tristis hiems etiam nunc frigore saxa Rumperet, & glacie cursus froenaret aquarum.

### III. Repetition.

Repetitions are very graceful in poetry; and are either used for mere elegance, and to render the versification more agreeable, or to lay a greater stress upon what is said, or to express the sentiments, and describe the passions.

#### 1. Repetitions, barely elegant.

<sup>n</sup> Ambo florentes ætatibus, Arcades ambo.  
<sup>o</sup> Sequitur pulcherrimus Astur,  
 Astur equo fidens.  
<sup>p</sup> Falle dolo, & notos pueri puer indue vultus.

#### 2. Repetitions, which are emphatical.

<sup>q</sup> Pan etiam Arcadia mecum si judice certet,  
 Pan etiam Arcadia dicat se judice victum.  
<sup>r</sup> Nam neq; Parnassi vobis juga, nam neq; Pindi  
 Ulla moram fecere.  
<sup>s</sup> Bella, horrida bella,  
 Et multo Tybrim spumantem sanguine cerno.

There is another sort of repetition very usual with the poets, which at the same time has a-

<sup>m</sup> G. 4. 135.  
<sup>p</sup> Æn. 1. 688.  
<sup>r</sup> Æn. 6. 86.

<sup>n</sup> Ec. 7. 4.  
<sup>q</sup> Ec. 4. 58.

<sup>o</sup> Æn. 10. 180.  
<sup>s</sup> Ec. 10. 11.



bundance of grace and force. Instead of saying, that a man has several times made an attempt and failed of success, they say, that thrice he would have done it, and was thrice obliged to lay it aside.

\* Ter sunt conati imponere Pelio Œtiam  
Scilicet, atque Œtiae frondosum involvere Olympum ;

Ter pater extractos disjecit fulmine montes.

" Ter conatus ibi collo dare brachia circum,  
Ter frustra comprehensa manus effugit imago,  
Par levibus ventis, volucrique simillima somno.

^ Ter totum fervidus ira  
Lustrat Aventini montem : ter saxea tentat  
Limina nequicquam : ter fessus valle refedit.

Virgil in the sixth book of the *Æneid* has very properly made use of the figure, we are here speaking of, to express how grief hindered Dedalus from painting the fatal fall of his son Icarus. 'Tis one of the most beautiful passages in his poem.

z Tu quoque magnam  
Partem opere in tanto, sineret dolor, Icare haberes.  
Bis conatus erat casus effingere in auro,  
Bis patriæ cecidère manus.

How tender is the application to Icarus ? How delicate the phrase *sineret dolor*, instead of *si dolor fuisset* ? But can any thing be more finished than the two following verses ? Twice the unhappy father strove to represent the sorrowful adventure of his son in gold, and twice

\* G. 1. 281.  
z *Æn.* 6. 30.

^ *Ib.* 792.

z *Æn.* 8. 230.

his fatherly hands fell down. The epithet in *patriæ manus* is of an exquisite taste.

3. *Repetitions, which serve to express the sentiments, or passions.*

*In astonishment and surprize.*

<sup>y</sup> Miratur molem Æneas, magalia quondam :  
Miratur portas; strepitumque, & strata viarum.  
<sup>z</sup> Mirantur dona Æneæ, mirantur Iulum.  
<sup>a</sup> Labitur uncta vadis abies, mirantur & undæ,  
Miratur nemus insuetum, &c.

*Tender and lively passions.*

<sup>b</sup> Ut vidi, ut perii! ut me malus abstulit error!  
<sup>c</sup> O mihi sola mei super Astyanactis imago.  
Sic oculos, sic ille manus, sic ora ferebat;  
<sup>d</sup> Ad cœlum tendens ardentia lumina frustra:  
Lumina, nam teneras arcebant vincula palmas.

*For sorrow.*

<sup>e</sup> Tityrus hinc aberat. Ipsæ te, Tityre, pinus,  
Ipsi te fontes; ipsa hæc arbuſta vocabant.  
<sup>f</sup> Te nemus Angitiæ, vitrea te Fucinus unda,  
Te liquidi flere lacus.

*For joy.*

<sup>g</sup> Cùm procul obscuros colles, humilemq; videmus  
Italiam. Italiam primus conclamat Achates.  
Italiam læto focii clamore salutant.

<sup>y</sup> Æn. 1. 425.    <sup>z</sup> Ib. 713.    <sup>a</sup> Æn. 8. 91.    <sup>b</sup> Ec. 8.  
<sup>c</sup> Æn. 3. 489.    <sup>d</sup> Æn. 2. 405.    <sup>e</sup> Ec. 1. 39.  
<sup>f</sup> Æn. 7. 760.    <sup>g</sup> Æn. 3. 522.

## IV. Epithets.

<sup>h</sup> Epithets contribute very much to the beauty of verse. Quintilian observes that the poets make use of them both more frequently and more freely than orators. More frequently, because it is a great fault to over-load a discourse in prose with too many epithets; whereas in poetry they always produce a good effect, tho' in ever so great a number. More freely, because with the poets it is enough that the epithet is suitable to the word it is referred to; and thus we can dispense with *dentes albi*, *humida vina*. But in prose, every epithet, which produces no effect, and adds nothing to the thing spoken of, is vicious. Indeed, we sometimes meet with epithets among the Greek and Latin poets, which the delicacy of the French tongue will not excuse in our poets; but this is seldom, and we are abundantly recompensed for it by the number of beautiful epithets their verses abound with. I shall here give a few, without observing any other order, than as they stand in Virgil.

<sup>k</sup> *Labitur infelix studiorum, atq; immemor herbæ  
Victor equus.*

<sup>l</sup> *Alter erit maculis auro squalentibus ardens,  
Et rutilus clarus squamis: ille horridus alter  
Desidia, laramque trahens inglorius alvum.*

<sup>m</sup> *Sed pater omnipotens speluncis abdidit atris,  
Hoc metuens.*

<sup>n</sup> *Ponto nox incubat atra.*

<sup>h</sup> Quintil. l. 8. c. 6.

<sup>i</sup> Æn. 7. 667. G. 3. 364.

<sup>k</sup> G. 2. 498.

<sup>l</sup> G. 4. 91.

<sup>m</sup> Æn. 1. 64.

<sup>n</sup> Ib. 93.



These two last examples shew the force of an epithet, when placed after a substantive.

- Ille impiger hausit  
Spumantem pateram, & pleno se proluit auro.  
P Ardentisque oculos suffecti sanguine & igni  
Sibila lambebant linguis vibrantibus ora.  
q Arma diu senior desueta trementibus ævo  
Circumdat nequicquam humeris, & inutile ferrum  
Cingitur.  
r Intenti expectant signum, exultantiaque haurit  
Corda pavor pulsans, laudumq; arrecta cupido.  
f Pars ingenti subiere feretro,  
Triste ministerium, & subjectam more parentum  
Aversi tenere facem.  
t Rostroque immanis vultur obunco  
Immortale jecur tundens, foecundaque poenis  
Viscera, rimaturque epulis, habitatque sub alto  
Pectore; nec fibris requies datur ulla renatis.  
v Ille (speaking of a tame deer)  
Ille manum patiens, mensæque assuetus herili,  
Errabat sylvis; rursusque ad limina nota  
Ipse demum fera quamvis se nocte ferebat.  
w Sed mihi tarda gelu, seclisque effœta senectus  
Invidet imperium, seræque ad fortia vires.  
x Et pontem indignatus Araxes.  
y Tela manu jam tum tenerâ puerilia torfit.

#### V. Descriptions and narrations.

The elegance and vivacity of the poetick style are chiefly seen in descriptions and narrations. Some are shorter and others longer. I shall give instances of both.

- Ib. 477. P. Æn. 2. 210. q. Ib. 509. r. Æn. 5. 137.  
f. Æn. 6. 222. t. Ib. 597. v. Æn. 7. 490.  
w. Æn. 8. 508. x. Ib. 728. y. Æn. 11. 578.

1. Short

1. *Short Descriptions.*

Virgil wonderfully describes in a few verses the sorrow of an husbandman, who had just lost one of his oxen by the murrain.

<sup>2</sup> It tristis arator  
Moerentem abjungens fraterna morte juvencum,  
Atque opere in medio defixa relinquit aratra.

The following verses give a lively resemblance of the poor wretches, who urged their passage over the Acheron with earnestness and importunity.

<sup>a</sup> Stabant orantes primi transmittere cursum,  
Tendebantque manus ripæ ultiores amore.

Æneas in the shades below had endeavoured to appease Dido by an humble and pathetick discourse. The Princess, looking first upon him with a countenance full of indignation and fury, turns her face aside, fixes her eyes upon the ground, and then leaves him abruptly without giving him one word of answer. All this is described in a very few words. But the silence of Dido outdoes all the other beauties.

<sup>b</sup> Talibus Æneas ardentem & torva tuentem  
Lenibat dictis animum, lacrymasque ciebat.  
Illa solo fixos oculos averfa tenebat...  
Tandem proripuit sese, atque inimica refugit.  
In nemus umbriferum.

<sup>2</sup> G. 3. 517.

<sup>a</sup> Æn. 6. 313.

<sup>b</sup> Ib. 467.

## 2. Narrations of greater length.

I shall make choice of one only, taken from the fourth book of the Georgicks, where Virgil tells the story of Orpheus and Eurydice; and from that I shall select only certain remarkable portions, and endeavour to shew the beauty of them.

*Ipsæ cava solans ægrum testudine amorem,  
Te, dulcis conjux, te solo in littore secum,  
Te veniente die, te decedente canebat.*

This simply means, *Orpheus cithara dolorem leniens die ac nocte conjugem canebat*; and 'tis thus we should give the boys a subject to make verses upon. And their skill must be shewn in giving a poetical turn to these very plain thoughts and expressions. *Cava testudine* is far more elegant than *cithara*. *Ægrum amorem* much better describes the passionate grief of Orpheus than any other expression. But the principal beauty lies in the two following verses. The application to Eurydice has something very tender and affecting in it, and seems in a manner to present her to the view. *Te, dulcis conjux*. And how expressive is the epithet *dulcis*? The same word repeated four times in two verses, *te, dulcis conjux, te, &c.* shews that Eurydice was the sole object in Orpheus's thoughts. *Solo in littore secum* is not indifferent. We know that solitude and desert places are very proper to indulge grief.

*Tænarius etiam fauces, alta ostia Ditis,  
Et caligantem nigra formidine lucum*

*Ingressus,*



Ingressus, manesque adiit, regemq; tremendum,  
Nesciaque humanis precibus mansuescere corda.

These four lines take in this single thought, *Quin etiam Orpheus inferas sedes penetravit.* The poet, to extend this thought, gives a brief account of the shades below, and makes choice of such particulars, as seemed most likely to intimidate Orpheus. The last verse expresses mighty well the character of the infernal deities, as inflexible and inexorable. This line, *Et caligantem nigra formidine lucum,* is admirable both for the choice of the words, and the cadence, which is all made up of spondées. *Nigra formidine* is very elegant to denote the thick shade of the grove, which inspires horror.

Quin ipsæ stupuere domus, atque intima lethi  
Tartara, cœruleosque implexæ crinibus angues  
Eumenides; tenuitque inhians tria Cerberus ora,  
Atque Ixionei vento rota constitit orbis...

Nothing can be more poetical than this brief recital.

Jamque pedem referens casus evaserat omnes,  
Redditaque Eurydice superas veniebat ad oras;  
Ponè sequens; (namque hanc dederat Proserpina  
legem)

Cùm subita incautum dementia cepit amantem:  
Ignoscenda quidem, scirent si ignoscere Manes.  
Restitit, Eurydicenque suam, jam luce sub ipsa,  
Immemor heu! victusq; animi respexit. Ibi omnis  
Effusus labor, atque immitis rupta tyranni  
Foedera, terque fragor stagnis auditus Avernis.  
Illa, Quis & me, inquit, miseram, & te perdidit,  
Orpheu?

Quis tantus furor? En iterum crudelia retro  
 Fata vocant, conditque natantia lumina somnus.  
 Jamque vale: feror ingenti circumdata nocte,  
 Invalidasque tibi tendens (heu! non tua) palmas.

It is not possible to conceive any thing more beautiful and perfect than this narration. The beginning may be reduced to this simple proposition. *Jamque Eurydice ponè sequens conjugem, superas ad oras veniebat, cùm illam Orpheus respexit.* 'Tis plain that of the two parts of this proposition, Orpheus's looking back upon Eurydice is the most momentous: And thus Virgil has laid the greatest stress upon it. Every word is significant in this line, *Cùm subita incautum dementia cepit amantem*; and the thought is extremely heightened by the line following, *Ignoscenda quidem, scirent si ignoscere Manes.* But what is still drawn in more lively colours, is the phrase *Eurydicen respexit.* And the epithet he gives Eurydice surpasses all, *Eurydicen suam*, "his dear Eurydice." Besides this meaning, which first presents itself to the view, and seems the most natural, there is another perhaps more secret and curious. Eurydice, whom he now judged to be restored to him, whom he now thought his own, and his own for ever. *Jam luce sub ipsa*; as the happy moment drew nigh, when she was about to be his indeed. *Immemor heu! victusque animi.* He had long struggled with himself, long resisted his eager desire of casting a look upon Eurydice; but at last overcome by his passion, he forgot the conditions upon which he had received her. The word *victus* allows us to suppose all this.

*Respexit.* That the mind of the reader might remain till now in suspense, this word, which is

is decisive and alone determines the sense, should be reserved to the close; and we may say that it is in a manner the last stroke of the pencil, which finishes this inimitable picture.

The short discourse of Eurydice is so beautiful and delicate, as not to be sufficiently admired.

The usual transition *Illa sic loquitur, Quis, &c.* would have been very low; but the turn given it is far more lively, *Illa, quis & me, inquit miseram, & te perdidit Orpheu?*

Can any thing be more poetical than this phrase, *En iterum crudelia retro Fata vocant, conditque natantia lumina somnus*, to express, "Behold, I die a second time."

The close of this short discourse in my opinion excels all the rest. All that Eurydice could do in the last remaining moment of her life was to stretch out her weak and dying hands towards her dear Orpheus, the then sole interpreter of the sentiments of her heart. *Invalidasque tibi tendens, heu! non tua, palmas.* I will not pretend to shew the delicacy of the phrase, *heu! non tua*; it is more easy to be conceived than explained. This word seems used in opposition to the preceding expression, *Eurydicenque suam*. It recalls to my mind two beautiful verses made by a scholar in the first class of the college du Plessis. The subject was S. Anthony's eager return to S. Paul, who died during his absence. The young poet, after observing with what earnestness S. Anthony was urging his return to his holy and much-valued friend, applies to him thus,

*Quid facis, Antoni? Jam friget Paulus, & altas  
Immistus superis, nec jam tuus, attigit arces.*



I have mentioned this passage to, let the boys see what use they ought to make of the reading of Virgil and the beauties pointed out to them in him.

I dare not finish this narration, lest I should weary the reader with reflections, which may seem tedious, but I cannot avoid transcribing here the beautiful verses, which close it. They treat of the head of Orpheus, which the Thracian women had cast into the Hebrus.

Tum quoque, marmorea caput à cervice revulsum

Gurgite cùm medio portans Oeagrius Hebrus,  
Volveret, Eurydicen vox ipsa & frigida lingua,  
Ah! miseram Eurydicen, anima fugiente, vocabat.  
Eurydicen toto referebant flumine ripæ.

The poet might have barely said, that the head of Orpheus being cast into the Hebrus, his tongue still pronounced the name of Eurydice. But how many beauties have we in three lines? *Vox ipsa*; the voice of Orpheus, of itself and thro' the habit it had contracted of pronouncing that tender name; & *frigida lingua*, and his tongue already cold and expiring, still called upon Eurydice. The epithet *frigida* is extremely elegant. 'Tis usual with the poets to express death by the cold, which follows upon it. *Ah! miseram Eurydicen*. How great tenderness there is in the repetition of Eurydice's name, in the epithet *miseram*, and the preceding exclamation! And lastly, does not this threefold repetition of the name Eurydice perfectly point out the nature of an eccho, which repeats the same word several times over.

Ovid,

Ovid, upon the same subject, has expressed this last beauty in a different manner, but at the same time with great grace and delicacy.

Membra jacent diversa locis: caput, Hebre lyramque

Excipis, &c (mirum) medio dum labitur amne,  
Flebile nescio quid queritur lyra: flebile lingua  
Murmurat exanimis: respondent flebile ripæ.

There is extant a Commentary upon Virgil by la Cerda the Jesuit, which is very proper to let the boys into the taste, we are speaking of. He is very particular in examining all the thoughts, and sometimes every expression of this poet, and points out all his beauties and delicacies. M. Herfan, who taught rhetorick in the college du Plessis, and was a good judge, valued it very much, and raised a great esteem for it in his scholars. Scaliger also in his treating of poetry explains very well the whole art of Virgil.

## VI. Speeches.

Upon this article I might refer to the rules laid down in the next volume concerning rhetorick, as for the most part they belong also to poetry; but I thought I ought not entirely to omit here what relates to poetical orations.

I shall make choice of one only, and that a short one, which will suffice to shew the boys in what manner to discover the force and energy of the discourses, which occur in the poets.

The discourse I shall here undertake to explain is that of Juno, when seeing the Trojans

\* Metam. lib. 1. r.

upon the point of landing in Italy, notwithstanding all her endeavours to cross their designs, she reproaches herself with weakness and want of power.

b Vix è conspectu Siculae telluris in altum  
Vela dabant læti, & spumas salis ære ruebant :  
Cum Juno æternum servans sub pectore vulnus,  
Hæc secum ; Me-ne incepto desistere victam !  
Nec posse Italia Teucrorum avertere regem !  
Quippe vetor fatis. Pallas-ne exurere classem  
Argivum, atque ipsos potuit submergere ponto,  
Unius ob noxam & furias Ajacis Oilei ?  
Ipsa Jovis rapidum jaculata è nubibus ignem,  
Disjecitque rates, evertitque æquora ventis :  
Illum expirantem transfixo pectore flammæ  
Turbine corripuit, scopuloque infixit acuto.  
Ast ego, quæ Divum incedo regina, Jovisque  
Et soror & conjux, una cum gente tot annos  
Bella gero ; & quisquam numen Junonis adoret  
Præterea, aut supplex aris imponat honorem ?

In this discourse of Juno we may distinguish the exordium, the confirmation, and the peroration.

The narrative preceding it, plain as it is, foretells a very warm and passionate discourse, and points out to us how far the hatred of the goddess was like to reach ; *Cum Juno æternum servans sub pectore vulnus, Hæc secum*. The poets calls her resentment a wound, *vulnus* ; and that the goddess cherished and kept it in her heart with care, *servans*.

*Hæc secum* : Add *loquitur*, which is understood, and you take away all the fire and vivacity of the recital.

b *Æn. i. 38. &c.*

The



The EXORDIUM. *Me-ne incæpto desistere victam!* This abrupt beginning suits perfectly well with the character of a goddess, full of haughtiness and rage, that talking over to herself the subject of her dissatisfaction, gives a vent at once to her grief and indignation. Every expression deserves to be examined. *Me-ne*: This one word implies all the rest, and Juno herself shall lay open to us its full meaning in what follows. *Incæpto desistere*, that a woman, a goddess, (and such a goddess,) should be obliged to lay aside an enterprize she had undertook; *Victam*, that she should be forced to own herself conquered, notwithstanding all her pains and strugglings to the contrary; and see her rival victorious, and triumphant over her weakness. All these words might be retained and not have the same force, as in *Incæpto cogor desistere victa*. The thought is raised by the monosyllable, and the interrogation *me-ne*; and the infinitive *desistere*, without any preceding word to govern; such language is the effect of rage.

*Nec posse Italia Teucrorum avertere regem?* Here then she stands convicted of want of power, this Queen of the gods and men, *nec posse*. And this upon what occasion? Did she attempt to ruin a mighty Prince, to force him from the throne, and drive him out of his dominions. Nothing like it. It was only to keep at a distance from Italy the unfortunate Prince of a conquered people, *Teucrorum regem*.

Juno in another place lays open how obstinately she had been bent to destroy the unhappy remains of the Trojan nation, and their Prince Æneas. And that passage may serve to let us into the meaning of this we are now explaining.

c Heu stirpem invifam, & fatis contraria noſtris  
Fata Phrygum ! Num Segeis occumbere campis,  
Num capti potuere capi ? Num incenſa cremavit  
Troja viros ? Medias acies mediosque per ignes  
Invenere viam. . .

Quin etiam patria excuſſos infeſta per undas  
Auſa ſequi, & profugis toto me opponere ponto.  
Abſumptæ in Teucros vires coelique mariſque.  
Quid Syrtes, aut Scylla mihi, quid vaſta Cha-  
rybdis

Proſuit ? optato conduntur Tybridis alveo,  
Securi pelagi atque mei. Mars perdere gentem  
Immanem Lapithum valuit : conceſſit in iras  
Ipſe Deum antiquam genitor Calydonæ Dianæ ;  
Quod ſcelus aut Lapythis tantum, aut Calydonæ  
merente ?

Aſt ego, magna Jovis conjux, nil linquere inauſum  
Quæ potui infelix, quæ memet in omnia verti,  
Vincor ab Ænea.

CONFIRMATION, *Quippe vetor fatis.* The two preceding lines are inſtead of the exordium and propoſition. Juno now confutes the only objection that could be made to her, drawn from the irrefiſtible force of the fates, which oppoſe her enterprize. Some criticks are of opinion, that this objection is ironical ; and the word *quippe* ſeems to countenance this notion. However it be, Juno confutes it by one ſingle example, which makes up the whole matter of her diſcourſe ; *Pallas could avenge herſelf of Ajax, and yet I cannot compaſs the deſtruction of the Trojans.* This comparison has two parts, which are both treated of with wonderful art. And it would be very difficult to find a more beautiful model of amplification than this.

c Æn. 7. 293.

THE

THE FIRST PART. *Pallas could avenge herself of Ajax.* This Ajax was the son of Oileus, the chief of the Locrians, who had ravished Cassandra the daughter of Priam, and priestess of Minerva, in her very temple. The poet employs seven lines in displaying this vengeance in its full light.

JUNO begins with naming Pallas, without adding any epithet to her name, any mark of dignity and distinction. *Pallas-me.* And yet she was the daughter of Jupiter, and presided at the same time over war and the sciences. She seems to intimate, as tho' it were the whole fleet of the Greeks, that was destroyed, *classem Argivum*; and yet it was only the vessels of the Locrians. She uses a compound word *exurere*, to shew that the fleet was entirely burnt and consumed. And lest we should think the ships were only burnt, she adds, *Atque ipsos potuit submergere ponto.*

*Unius ob noxam & furias Ajacis Oilei?* The more Juno takes pains to exaggerate the greatness of the vengeance, the more she endeavours to lessen the cause of it. 'Twas a simple fault, *noxam*; and what is still less, an involuntary fault, *furias*, committed in the heat of passion, when a man is not master of himself; and lastly, 'twas the fault of a single man. *Unius ob noxam & furias Ajacis Oilei.*

*Ipsa Jovis rapidum jaculata è nubibus ignem, Disjecitque rates, evertitque æquora ventis.* The vengeance would have seemed imperfect, if Pallas herself had not executed it with her own hands. *Ipsa*; this word employs the relish and satisfaction she took in it. *Rapidum Jovis ignem jaculata*, a beautiful periphrasis of thunder! *è nubibus*; this circumstance is not indifferent.



'Twas from the midst of the clouds, which is Juno's empire, that Pallas cast the avenging and destroying fire, which wrought so much havoc in the Locrian fleet.

*Illum expirantem transfixo pectore flammæ Turbine corripuit, scopuloque infixit acuto.* Pallas would not have been satisfied with the dispersion and burning of an entire fleet, if with her own hand she had not struck thro' the wretched Ajax, the object of her rage, and fixed him to a pointed rock.

THE SECOND PART. *But for me, I cannot compass the destruction of the Trojans.* We have observed in speaking of Pallas, that Juno contented herself with saying, *Pallas-ne*, without adding any epithet to set off the name of the goddess. She does not express herself thus, when she speaks of herself. *And I*, says she, *who am the Queen of the gods, I who am both the sister and wife of Jove.* All this is contained in the word *ego*. The contrast is very evident. The poet on one side shews us Pallas, as alone, without character, or distinction, *Pallas-ne*. On the other hand he represents Juno as surrounded with glory, power, and majesty. *Ast ego, quæ divûm incedo regina, Jovisque Et soror & conjux.* We must not fail to observe to the scholars the propriety of the word *incedo*, which suits perfectly well with the majestick gate of a Queen and a goddess, <sup>d</sup> *Et vera incessu patuit dea*; and the affected repetition of the conjunction to insist still more upon her double quality of sister and wife, *Et soror & conjux*. <sup>e</sup> Horace makes Juno talk much after the same manner, when she declares, that if they attempted to rebuild

<sup>d</sup> *Æn.* 1. 409.

<sup>e</sup> *Ode* 3. lib. 3.

Troy, she would place herself at the head of an army to destroy the town, the eternal object of her hatred.

Trojæ renascens alite lugubri  
Fortuna tristi clade iterabitur,

Ducente victrices catervas

Conjuge me Jovis et sorore.

¶ *Una cum gente tot annos Bella gero.* Juno, in spite of all her power and grandeur, her quality as Queen of the gods, and the sister and wife of Jove, has the grief to see herself at variance with a single nation, and that for so many years, *una cum gente, tot annos*, a beautiful opposition; and exhausting all her forces against it to no purpose, *bella gero*.

THE PERORATION. *Et quisquam numen Junonis adoret Præterea, aut supplex aris imponat honorem?* Grief, spite, and vengeance are equally discerned in these words, so full of fire, and indignation. After such an affront, Juno looks upon herself as in disgrace, as degraded from the dignity of a goddess, as become for ever the object of contempt amongst gods and men. The interrogation and exclamation are here of very great force. Take away these figures, and the same thought, without changing a single word, would become cold and languid.

The poet has great reason to say, that the goddess, had her heart enflamed and burning with rage, whilst she pronounced this discourse. *Talia flammato secum dea corde volutans.* 'Tis all life and fire, and every expression in it breathes forth an eagerness and thirst after vengeance.

## ARTICLE the THIRD.

*Of the different sorts of poems.*

**T**IS impossible thoroughly to teach the boys all the rules of poetry; 'tis a matter of too large extent, and would take up too much time; and yet 'tis not reasonable they should be absolutely ignorant of them, and leave the college without some knowledge of the different sorts of poems, and the rules peculiar to them.

M. Gaullier, professor in the college du Pleffis-Sorbonne, has lately published a discourse upon poetry. I have not yet read it, but the design of it seems good. He there lays down the rules of poetry drawn from Aristotle, Horace, Boileau, and other famous authors. 'Tis useful to have a book, which contains all the solid observations that have been made upon a subject, which masters cannot thoroughly explain in the classes, and which yet it might be wished the boys had some knowledge of to a certain degree.

Poetry is generally divided into epick and dramatick. The first consists in narration, and 'tis the poet that speaks in it. The second contains an action represented upon the theatre; and the poet puts his discourse into the mouths of the persons, who appear upon the stage. According to this division, grounded upon the the Greek words *ἔπος* and *δράμα*, which are opposite to each other, the great epick poem, as the most noble species, is called epick by way of eminence, as it happens in a great many other cases. 'Tho' under the epick poem are ranked

<sup>1</sup> F. Jovenci, whom no body can suppose ignorant in matters



ranked several different sorts of poems, as eclogues, satyres, odes, epigrams, elegies, &c. The dramatick poem comprehends tragedy and comedy.

The boys should have some idea of all these different sorts of poetry. The second and first classes are proper for this instruction. Horace's art of poetry, which is usually explained every year in the first class, will give an opportunity of explaining to them all that is necessary to be known upon this head.

But the reading of the poets themselves will be far more useful than all the precepts that can be given them.

'Tis usual to begin with Ovid, and with very good reason. This poet is very proper to give them a taste for poetry; to supply facility, invention, and copiousness. His metamorphoses in particular may be very agreeable thro' the great variety they contain. But we must not expect that exactness, propriety, and purity of taste, which we meet with in Virgil. He is often too prolix in his narrations, and follows too much the bent of his genius; but there are very beautiful passages in him, and he may be very useful to young beginners. *& Nimium amator ingenii sui, laudandus tamen in partibus.* His very faults, which a diligent master will not fail to point out to the boys, may be almost as beneficial to them as the beauties they will be taught to admire, especially when they become capable of comparing Ovid with Virgil.

*matters of this kind, in his book De ratione discendi & docendi, ranks also under the epick poem several sorts of small poems, Ad epicum poe-*

*ma revocantur varia poemata, ut Idyllia, Satyræ, Odæ, Eclogæ, Epigrammata, Elegiæ, &c. p 104.*

*& Quintil. l. 10. c. 1.*

The

The last takes up a great share of the time that is spent in the classes. Thus he is a perfect model, and may suffice alone to form the taste.

Horace and Juvenal are also explained there; and indeed they deserve it, both of them are excellent tho' in a different way.

I could wish some of Seneca's Tragedies were added to them, I mean those which are really his. The style of the author would easily be discerned in them; I mean, we should soon find admirable passages, full of fire and life, tho' not always that propriety and exactness which one might wish.

It might be of use also, in the first class, to read certain passages of Lucan, Claudian, Silius Italicus, and Statius, to the scholars, and to compare them with Virgil, to make them acquainted with the difference of styles. The fifth book of Scaliger's art of poetry may assist them in this. He has collected several extracts from the Latin poets upon the same subjects, as a tempest, the plague, &c.

I cannot imagine why the *Epigrammatum delectus* is not more used in schools than it is, as it is very proper to be put into the hands of the boys. Such a collection cannot fail of pleasing by the beauty and variety of the epigrams, that are in it; and I think we should principally furnish the memories of youth with such short and loose sorts of pieces as these. A new edition of this book might be useful in schools, but some alterations should be made in it, and some reflections of F. Vavasseur the Jesuit in the elegant criticism he has made upon this small work particularly consulted.

I say nothing here of the rules of French poetry, as the different exercises of the classes do  
not

not allow time enough for instructions upon that head; and besides, the reading of our own poets may be dangerous to them in several respects; but especially as it requires no pains on their parts, and presents only roses without thorns, we have cause to fear, lest it should give them a distaste to their other studies, which as they are more difficult and less agreeable, so they are infinitely more useful and important. The time will come, when they may read the French poets, not only without danger, but with great advantage; for it is not reasonable, they should be solely employed in the study of the Greek and Latin authors, and be without a curiosity to become acquainted with the writers of their own nation, remain always strangers in their own country. But to have this study useful, great care is to be taken in making a judicious choice, and using wise precautions, especially in what concerns the purity of manners.

## C H A P. I.

THE high encomium which Horace has given of the two poems of Homer, in judging them to contain more useful instruction than all the writings of the most able philosophers, has never seemed extravagant. We cannot say that the virtues which the best of all ages have given him, as they have done to our best poets, in setting

OF



## OF THE READING OF HOMER.

**T**HERE are few authors in profane antiquity, which may be read with more advantage to the boys, than Homer; and we could not answer it to them, if we did not bring them into some acquaintance with a work, which Alexander the Great looked upon as the most curious and valuable production of human understanding, *pretiosissimum humani animi opus*. The advantage to be drawn from it respects either the excellence of Homer's poetry, which is very proper to form the taste of youth, or the different sorts of instruction, which are diffused in it with reference to the customs of the ancients, their manners, and religion. I shall treat of these two parts separately.



## C H A P. I.

*Of the excellency of Homer's poems.*

**T**HE high encomium which Horace has given of the two poems of Homer; in judging them to contain more useful instructions than all the writings of the most able philosophers, has never seemed extravagant. But we cannot say so of the praises, which the learned of all ages have given him, as tho' they had strove to out-do each other in setting

<sup>a</sup> Plin. hist. nat. lib. 7. cap. 29.

off the excellence of his poetry. Several persons, in other respects of distinguished merit and understanding, have been of a different opinion, and have taken incredible pains to bring this poet into contempt and disgrace, who has been so antiently and generally esteemed.

We have reason to fear, lest these prejudices should be entertained by the boys, especially as they begin to read Homer at an age, which is more capable of finding out the difficulties and defects of the poet, than to relish his beauties. To prevent this inconvenience, I have thought it might be of use to make some reflections in particular upon the manner in which he ought to be explained. I shall begin with laying down certain rules, which may serve to direct them how to form a right judgment of Homer. And then I shall produce select passages from him, and endeavour to make them sensible of their beauty and eloquence.

## ARTICLE the FIRST.

*Rules to direct the boys how to form a right judgment of Homer.*

**A**BOVE all things the boys should be careful to avoid a fault very common to persons of their age, who are too apt to think they have more understanding than others, because they have read and studied more than they. Thus they pass a judgment in a decisive tone, and sometimes before persons of ability, whose determi-

determination they ought in decency rather to wait for, than prevent. And by this air of sufficiency they think to gain the esteem of others, tho' they only procure their contempt. Modesty, reservedness, and a distrust of their own capacity should be the character of that age, and draw upon it the greatest honour. They may lay open their doubts, propose their difficulties, and modestly question such as are of age and ability to answer them to satisfaction. 'Tis a lesson, the young Telemachus gives them in the *Odyssy*. He was not far from Nestor's apartment, and demands of Mentor his governor in what manner he should behave himself. "For as yet, says he, I have not acquired the habit of speaking, nor does it become a young man, as I am, to be too familiar with so venerable a personage as Nestor."

Οὐδέτι πω μύθοισι πεπείρημαι πυκινούσιν  
 Αἰδῶς δ' αὖ νέον ἄνδρα γρηγότερον ἐξερέει.

## II.

This reservedness is still more necessary in the case of blaming writers of the first order. We easily pardon a man, who is smitten with the beauties of these authors, for running out into excessive and extravagant commendations, which are sometimes occasioned by the admiration, which transports him. 'Tis a common fault to all persons of warm imaginations, and is easily corrected by reason and experience, and after all arises from a good principle, and does wrong to nobody. But every sensible man,

especially



especially at an age, when want of experience and fearfulness of being mistaken should put him upon his guard, ought strictly to observe the judicious direction laid down by <sup>i</sup> Quintilian, in the case of condemning great men. “ We  
 “ should be very cautious and circumspect how  
 “ we pass a judgment upon writers of established  
 “ merit, for fear it should happen to us, as it  
 “ does to a great many, to blame what we do  
 “ not understand.”

## III.

M. Boileau's reflection upon the judgment to be given of the great men of antiquity is a very just one, and must take place with every reasonable and unprejudiced person. “ When writers, <sup>k</sup> says he, have been admired for a great  
 “ many ages, and despised only by some persons of a capricious taste, for there will be always some or other of a bad taste, 'tis  
 “ not only rashness but folly to question the merit of those writers. For tho' you do not  
 “ discover their beauties, you must not therefore conclude that they have none, but that  
 “ you are blind, and have not a taste for them. The body of mankind in a long  
 “ course of time is never mistaken in the judgment they pass upon works of genius. There  
 “ is now no question, whether Homer, Plato, Tully and Virgil were wonderful men. 'Tis  
 “ a matter beyond dispute, as it has had the consent of twenty ages. The business is to

<sup>i</sup> Modestè tamen & circumspecto judicio de tantis viris judicandum est, ne quod plerisque accidit, damnent

quod non intelligent. *Quint. lib. 10. cap. 1.*

<sup>k</sup> Reflex. 7. sur Longin.

“ know, wherein that excellence consists, which  
 “ has made them be admired by so many ages ;  
 “ and if you cannot find it out, you must  
 “ give up all pretences to skill in literature,  
 “ and allow that you have neither taste nor  
 “ genius, since you cannot discover what every  
 “ body else but you has discerned.

## IV.

It does not follow from hence, that these excellent writers should be looked on as absolutely perfect, and entirely exempt from every fault. They are great men indeed, but still they are men, and as such subject to be sometimes in the wrong. We must therefore sincerely own, and the most zealous defenders of Homer have often acknowledged it, that there are some passages in this poet that are weak, defective, or prolix ; that there are speeches too long, descriptions sometimes too particular, repetitions that are offensive, epithets too common, comparisons which return too often, and do not always seem so noble as they ought. But all these defects are covered and in a manner stified by an infinite number of graces and inimitable beauties, which affect and ravish us ; and then these faults do not hinder us from paying the regard that is due both to the work and the author, according to the judicious observation of Horace.

1 Verum ubi plura nitent in carmine, non ego  
 paucis

Offendar maculis, quas aut incuria fudit,  
 Aut humana parum cavit natura.

1 Horat. de art. poet.

## V.

But we must be very careful not to impute such faults to Homer, as subsist only in the imagination of prejudiced or ignorant criticks. Thus several are offended with certain words, which to them seem low and mean, as *kettle*, *pot*, *fat*, *intestines*, that are frequently to be met with in Homer, but are not allowed to be used by our poets, nor even by our orators.

“ But here,” as M. Boileau observes, whose words I shall barely transcribe, “ we must remember, that the words of different languages do not always precisely answer to one another, and that an expression in Greek which is very noble cannot often be rendered into French but by a very low phrase. As for instance, in the words *asinus* in Latin, and *âne* in French, which have something very contemptible in them in both those languages, tho’ the word which denotes that animal has nothing mean in it either in Greek or Hebrew, but is used upon the most eminent occasions. And the same may be said of the word *mulet*, and several others.

“ In short, languages have all their respective whims, but the French is particularly capricious in words, and though it abounds in beautiful terms upon certain subjects, it is very poor in many others, and there are abundance of little things which cannot be nobly expressed in it. Thus, for instance, tho’ in the most sublime passages we may say without discredit, *un monton*, *une chevre*, *une brebis*, we cannot reputably name in any tolerable style, *un veau*, *une truie*, *un cochon*.



“ The word *génisse* in French is very beautiful,  
 “ especially in an eclogue ; *vache* is insufferable.  
 “ *Pasteur* and *berger* are very elegant, *gardeur*  
 “ *de pourceaux* or *garder de bœufs* would be  
 “ horrible. And yet perhaps there are not two  
 “ words in the Greek tongue more beautiful  
 “ than *συβώτης* and *βουκόλος*, which directly an-  
 “ swer to those words in French ; and 'tis for  
 “ this reason Virgil has entitled his eclogues by  
 “ the gentle name of *Bucolicks*, which literally  
 “ translated is in our language, *les entretiens des*  
 “ *bouviers*, or *des gardeurs de bœufs*.  
 “ By this we see the injustice of such persons  
 “ as charge Homer with the low style of his  
 “ translators, and blame a Greek writer for not  
 “ being justly expressed in Latin or French. 'Tis  
 “ very remarkable, that in all antiquity Homer  
 “ has never been found fault with upon this  
 “ score, tho' he has wrote two poems, that are  
 “ each of them larger than the *Æneid*, and no  
 “ one whatsoever has descended into more par-  
 “ ticulars than he, or more readily expressed  
 “ little matters, tho' always in noble terms, or  
 “ at least by introducing low phrases with so  
 “ much art and industry, as to make them no-  
 “ ble and harmonious, as Dionysius Halicar-  
 “ nassensis has observed.”

## VI.

Another cause of the wrong judgments passed  
 upon Homer is the fondness we generally have  
 for the customs, usages, and manners of our  
 own age and country, which suffers us easily to  
 be offended with the practices of times so remote,  
 which were more simple, and more natural.  
 Thus we should be shocked to see Princes in  
 Homer

Homer dressing their own dinners, Achilles discharging the most servile offices in person, the sons of great Kings feeding their flocks, Princesses washing their own linen in the river and drawing water out of the well.

But do we not also in scripture see Abraham, the master of a numerous family, running himself unto the herd; and Sarah, who had so many servants kneading the bread with her own hands; Rebecca and Rachel, notwithstanding the tenderness of their sex, carrying heavy pitchers of water upon their shoulders; Saul and David, even after they were anointed Kings, still employed in feeding their flocks.

Reason, good sense, and equity require, that whilst we are reading antient authors, we should carry ourselves back into the times and countries they speak of; and not extravagantly suffer ourselves to be prejudiced against the customs of old, because they are different from ours: we might with the same reason, out of a blind regard for the fashions of our own nation, look upon the dress of all other people as ridiculous. Besides, do we think, that the delicacy, softness, and luxury, which have infected these later ages, deserve so much to be preferred to the happy simplicity of earlier times, which was the precious remains of former innocence?

## VII.

As to the real faults, that are to be found in Homer, these in all reason and equity are to be excused in return for the innumerable beauties we meet with in him. <sup>m</sup> Longinus, in his

<sup>m</sup> Longin. *περί ὑψηλ.* c. 27.

enquiry whether the Moderate diction, when perfect in its kind, should not be preferred to the Sublime with some faults, lays down this rule, and proves it from the very nature of this sort of performances. “ For my own part, says he, I am of opinion, that the sublime has not naturally the purity of the moderate diction. . . . ’Tis with the sublime, as with very large treasures, we cannot take care of every thing so particularly, but something, tho’ in our possession, must be neglected. . . . Thus, continues he, tho’ I have observed in Homer, and in all the most famous authors, passages which do not please me ; I think that these are faults they gave themselves no trouble about, and that we cannot so properly call them faults, as little oversights, which have escaped them, because being wholly taken up with the sublime, they had no thought of dwelling upon such trifles. . . . ” All we can obtain by committing no faults, is not to be blamed ; but ’tis the sublime which gains us admiration. What shall I say then ? One of these beautiful passages and sublime thoughts, which we meet with in the works of these excellent authors, is alone sufficient to make amends for all their faults.”

### VIII.

This rule may be of great use to assist us in passing a right judgment upon Homer and Virgil. I question whether in explaining these poets to the boys, it would be proper to prefer one before the other, and if it might not be bet-



ter to leave this great point undecided by observing a kind of neutrality. 'Tis enough to make them well acquainted with their different characters, by setting the beauties of both in their full light. Quintilian seems to have pursued this method in the excellent manner he speaks of these two great poets. He made an high encomium of Homer, in which he gives in a few words a just idea of the wonderful variety of this poet's style. ° *Hunc nemo in magnis sublimitate, in parvis proprietate superaverit. Idem latus ac pressus, jucundus & gravis, tum copia tum brevitate mirabilis.* " In great matters nothing is more sublime than his expression, in " small ones nothing more proper. Flowing " and concise, grave and pleasant, he is equally " admirable for his copiousness and his brevity." He then proceeds to Virgil, and after quoting a celebrated passage from Domitius Afer the most famous orator of his time, who placed Virgil after Homer, but very close to him, he draws in a few lines the perfect character of both. Homer he owns was the better genius, Virgil had a larger share of art and study; the one was more lively and sublime, the other more correct and exact; Homer rises with more force, but sometimes overflows; Virgil is constantly the same, tho' more confined. 'Tis thus that Quintilian, after weighing in the ballance of reason and equity the different qualifications of these two great men, seems willing to establish a kind of equality between them. *Et hercle, ut*

° Quintil. l. 10. c. 1.

° Utar verbis iisdem, quæ  
ex Afro Domitio juvenis ac-  
cepi: qui mihi interroganti,  
quem Homero crederet maxi-

mè accedere: secundus, in-  
quit, est Virgilius, prior  
tamen primo quàm tertio.  
*Ibid.*

*illi naturæ cælesti atque immortalī cesserimus, ita curæ & diligentiae vel ideo in hoc plus est, quod ei fuit magis laborandum: & quantum eminentioribus vincimur, fortasse æqualitate pensamus.*

## IX.

By keeping up to a like temper, it might be very useful to make the boys compare certain beautiful passages of Virgil with those of Homer, from whence they were copied. 'Tis a great advantage on Homer's side, that he served as a pattern to Virgil, and we may justly apply to him what has been said of Demosthenes with respect to Cicero, *¶ Cedendum in hoc quidem, quod & ille prior fuit, & ex magna parte Ciceronem, quantus est, fecit.* Of the two heroes of Homer, Virgil has made but one, in whom he has artfully united all the great qualities, that belonged to the other two of the Greek poet. He has also taken from him the best part of his episodes; and has borrowed a great number of comparisons. There is a secret pleasure in tracing the Greek poet thro' the performance of the Latin, and discovering the valuable imitations, which are equally an honour to them both. The copy sometimes falls short of the beauties of the original; sometimes it surpasses it, and by happy strokes of the pencil adds lines, which make it an original of itself. As to the expression, numbers, and cadence, Homer is infinitely the superior; and it is proper early to accustom the ears of the boys to that sweet and harmonious melody, which reigns in all his verses, and diffuses such graces, as are inimitable in any other language than the Greek.

*¶ Quintil. l. 10. c. 1.*

Thus,

Thus, we see, the study of Homer, undertaken in this manner, may contribute very much to the forming of taste, which makes me think, that as in the classes there is not time sufficient to read over one of his poems entire, it might be useful to read only such select passages, as were capable to give the idea of this poet, that he deserves. Some particular odes of this kind I shall now attempt to explain.

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## ARTICLE the SECOND.

*Passages in Homer remarkable for the style and eloquence.*

I MUST not be very large upon this subject, lest I should add too much to the length of my work, and yet 'tis difficult to be brief in speaking of the beauties of Homer. I shall produce some of different kinds, without tying myself down to any exact or regular order.

### I.

*Numbers and cadence.*

Homer is admirable for expressing the nature of the things he describes by the sound and order of the words, and sometimes by the choice of the letters.

1. *A harsh*



1. *A harsh sound.*

ἰσία δὲ σφιν

Τειχθαί τε ἢ τετραχθαί διέχισεν ἰς ἀνέμοιο.

There is no ear, says M. Boivin speaking of the beauty of this passage, which does not seem to hear the crackling, and as I may say the cry of the fail, and the wind that rends it.

2. *A smooth and flowing sound.*

On the other hand nothing can be more gentle or harmonious than the passage where the poet describes the soft and persuasive eloquence of Nestor.

τοῖσι ᾗ Νέστωρ

Ἡ δὲ πεπὴς ἀνόρεσε, λιγυρὲς Πυλίων ἀγορητῆς,  
Τῷ ἢ, ὥτ' ὡς γλώσσης μέλιτι γλυκίων ῥέεν αὐδή.

“To calm their passions with the words of age,  
“Slow from his seat arose the Pylian sage,  
“Experienc’d Nestor, in persuasion skill’d,  
“Words, sweet as honey, from his lips distill’d.

POPE,

3. *Heaviness.*

The following verses surprizingly express the taking of great pains, and laborious exercise.

Καὶ μὲν Σίσυφον εἰσεῖδον, κρατέρ' ἄλγ' ἔχοντα,  
Δᾶαν βασιλῆα πελώριον ἀμφοτέρησιν.

Ἡ τοι ὁ μὲν σπρηπτόμην χερσίν τε ποσίν τε  
Δᾶαν ἄνω ὥθεσκε ποτὶ λόφον· ἀλλ' ὅτε μέλλοι

Od. ix. 7.

Il. i. 247.

Od. xi. v. 592.

Ἀκρον

Ἄκρον ὑπερβαλέειν, τότε δ' ὀπισθρέψασκε κραταῖς  
 αὐτίς, ἔπειτα πέδον ᾗ κυλίνδετο λαῶς ἀναιδής.  
 αὐτὰρ ὄγ' ἀψ' ὥσασκε τιτανόμην. καὶ δ' ἔδρας  
 ἔρρεεν ἐν μελέων, κονίη δ' ἐν κρατὶς ὀρώρει.

" I turn'd my eye, and as I turn'd survey'd  
 " A mournful vision? the Sisyphian shade;  
 " With many a weary step, and many a groan  
 " Up the high hill he heaves a huge round stone;  
 " The huge round stone, resuming with a bound,  
 " Thunders impetuous down, and smokes along  
 " the ground.  
 " Again the restless orb his toil renews,  
 " Dust mounts in clouds, and sweat descends in  
 " dew. POPE.

#### 4. *Swiftnefs.*

In the following passage the rapidity of the second verse may dispute it with that of the horse, whose nimbleness in the chace Homer is describing.

ἦ Οἷοι Τρώιοι ἵπποι, ὅππια μῆροι πεδίοιο  
 Κραγιπνὰ μάλ' ἐνθα ἢ ἐνθα διακέμην ἠδὲ φέεον.

'Tis probably Virgil had this beauty in his eye, when he wrote this line,

\*Quadrupedante putrem sonitu quatit ungula campum.

With what elegance does he describe in another place the speed and swiftnefs of Æneas's horses?

Σ Il. v. 222.

Σ Æn. 8. 596.

Υ Αἰ δ' ὅτε μὲν σκιρτῶεν ὅπῃ ζείδωρον ἄρρεάν,  
 Ἄκρον ἐπ' ἀνθερίκων καρπὸν θέον, ἔδ' ἐκτέκλων.  
 Ἄλλ' ὅτε δὴ σκιρτῶεν ἐπ' εὐρέα νῶτα θαλάσσης,  
 Ἄκρον ὅπῃ ῥηγμῖν αἰλὸς πολιοῖο θέεσκον.

“ These lightly skimming, when they swept  
 “ the plain

“ Nor ply'd the grafs, nor bent the tender grain ;

“ And when along the level seas they flew,

“ Scarce on the surface curl'd the briny dew.

POPE.

Virgil has imitated this passage in describing the swiftness of Camilla, and I question whether the copy be at all inferior to the original.

² Illa vel intactæ segetis per summa volaret  
 Gramina, nec teneras cursu læsisset aristas :  
 Vel mare per medium, fluctu suspensa tument  
 Ferret iter ; celeres nec tingeret æquore plantas.

Outstrip'd the winds in speed upon the plain,  
 Flew o'er the fields, nor hurt the bearded grain :  
 She swept the seas, and as she skim'd along,  
 Her flying feet unbath'd on billows hung.

DRYDEN.

• But nothing can come up to the beauty of the description, which Homer gives of the passage of Neptune. I shall here do little else than copy the remarks of M. Boivin. This God was in the isle of Samothracia. His arms, his chariot and horses were at Ægæ, a town in Eubœa or Achaia. He makes but four steps to get thither. The God puts on his arms, mounts his chariot, and departs. Nothing is more rapid

¹ Il. xx. 226. ² Æn. 7. 808. ³ Il. xiii. 17. &c.

than



than his course. He flies over the waters. The verses of Homer in that place run swifter than the God himself. I appeal to the readers of the Greek text, if they are at all acquainted with the difference between the rapidity of a dactyle, and the slowness of a spondee.

Βῆδ' ἐλάαν θπὶ κύματ', ἀταλλε ᾗ κήτε' ὑπ' αὐτῷ  
Πάντοθεν ἐκ κλυθμῶν, εἰδ' ἠγνοίησεν ἀνακτα.  
Γηθοσύνη ᾗ θάλασσα διέτατο· τοὶ δ' ἐπέποντο  
ῥίμφα μάλ', εἰδ' ὑπένερθε δαίνετο χάλκε' ἄξων.

It is sufficient to have ears, to perceive the rapidity of Neptune's chariot in the very sound of the first and two last lines, each of which is entirely composed of dactyles, excepting that one spondee, which must necessarily terminate the verse. M. Boileau has translated this passage in his version of Longinus.

Il attelle son char, & montant fierement,  
Lui fait fendre les flots de l'humide élément.  
Des qu'on le voit marcher sur ces liquides plaines,  
D'aïse on entend sauter les pesantes balaines.  
L'eau frémit sous le dieu qui lui donne la loi,  
Et semble avec plaisir reconnoître son roi.  
Cependant le char vole, &c.

These lines are certainly admirable; yet we must own they are by far inferior to the Greek in numbers and harmony, which our language is not so capable of as the Greek and Latin, as it wants the distinction of long and short syllables, which in those two languages form the feet, and agreeably diversify the cadence. But notwithstanding this defect of language the French poet in this verse

D'aïse on entend sauter les pesantes balaines,

has

has mighty well expressed the agility of the leap, and the heaviness of the monstrous fish, two things directly opposite, but happily described by the sound of the words, and the cadence of the verse, which rises swiftly, and falls heavily.

## II.

*Descriptions.*

b 'Tis said, that Homer was blind; and yet his poetry is rather a painting than a poem, so exactly does he lay before our eyes and copy from nature the images of every thing he undertakes to describe.

1. It is not surprizing that this poet, who gives life and action to inanimate beings, should represent the horses of Achilles under such affliction upon the death of Patroclus. He describes them, after this mournful accident, as fixed and unmoveable with grief, their heads bowed down to earth, their manes trailing in the dust, and shedding tears in abundance.

c Οὔδ' αἰ ἐνισκήσαντε καρήαια· δάκρυα δὲ σφιν  
θερμὰ καὶ βλεφάρων χαμάδις ῥέε μυρομένοισιν,  
Ἕνιοχοιο πόθῳ. θαλερὴν δ' αἰ μαινέλο χαίτην,  
Ζόγλης ἐξεπῆσσα πῶτα ζυγὸν ἀμφοτέροισι.

—— “ Along their face  
“ The big round drops cours'd down with silent  
“ pace,

b Traditum est Homerum rarum, non ita expictus est, cæcum fuisse. At ejus picturam non poesim videmus. ut, quæ ipse non viderit, nos ut videremus, effecerit? Quæ regio, quæ ora, quæ species formæ, quæ pugna, *Tusc. quæst. lib. 5. n. 114.*  
qui motus hominum, qui fe-

c Il. xvii. 437.

“ Conglobing

“ Conglobing on the dust. Their manes, that late  
 “ Circled their arched necks, and wav'd in state,  
 “ Trail'd on the dust beneath the yoke were  
     “ spread,  
 “ And prone to earth was hung their languid  
     “ head. POPE.

Virgil's description of an horse's grief is shorter  
 and no less lively.

d Post bellator equus positus insignibus Æthon  
 It lacrymans, guttis humectat grandibus ora.

To close the pomp, Æthon, the steed of state  
 Is led, the fun'rals of his lord to wait,  
 Stripp'd of his trappings, with a sullen pace  
 He walks, and the big tears run rowling down  
     his face. DRYDEN.

Can the tears of a horse be more finely de-  
 scribed than by these last words? Put *lacrymis*  
 instead of *guttis grandibus*, and the image is  
 lost.

2. The fire of rage flashes in these lines of  
 Homer; no less than in the eyes of Agamemnon,  
 whose transport of passion he is describing.

“ μένεσθ' ὃ μέγα φρένες ἀμφιμέλαιναναι  
 Πίμπλαν', ὅσσε ὃ οἱ πυρὶ λαμπετόωνι ἐτίλλω.

“ Black cholar fill'd his breast, that boil'd with ire,  
 “ And from his eyeballs flash'd the living fire.  
     POPE.

Horace has imitated the first line, *Fervens dif-  
 ficili bile tumet jecur*; and Virgil the second,

Æn. 11. 89.

Il. i. 103.

Ode 13. l. 1.  
 Totoque



‡ Totoque ardentis ab ore  
Scintillæ abfistunt : oculis micat acribus ignis.

——— from his breast

And from that Eunuch head, to rend the crest.

DRYDEN.

3. The majestick motion of the head, by which Jupiter makes the heavens tremble, is known to all the world.

Ἡ, ἣ κυανέησιν ἐπ' ὀφρύσι νεῦσε Κρονίων.  
Ἀμβρόσιαι δ' ἄρα χῆται ἐπερρώσαντο ἀνὰ κῆρα,  
Κρατὶς ἅπ' ἀθανάτοιο μέγαν δὲ ἐλέλιξε Ὀλυμπον.

“ He spoke, and awful bends his fable brows ;  
“ Shakes his ambrosial curls, and gives the nod ;  
“ The stamp of fate, and sanction of the God ;  
“ High heaven with trembling the dread signal  
“ took,  
“ And all Olympus to the centre shook. POPE.

This passage has been imitated by the greatest poets.

‡ Annuit, & totum nutu tremefecit Olympum.  
‡ Terrificam capitis concussit terque quaterque  
Cæsariem, cum quâ terras, mare, sidera movit.  
‡ Regum verendorum in proprios greges,  
Reges in ipsos imperium est Jovis,  
Clari giganteo triumpho,  
Cuncta supercilio moventis.

These three poets seem to have divided the three lines of Homer amongst themselves, with the three circumstances contained in them. Vir-

‡ Æn. 12. 101. ‡ Il. i. 528. ‡ Virg. ‡ Ovid. ‡ Horat.

m " Above the fire of gods his thunder rolls,  
 " And peals on peals redoubled rend the poles.  
 " Beneath, stern Neptune shakes the solid ground  
 " The forests wave, the mountains nod around ;  
 " Thro' all their summits tremble Ida's woods,  
 " And from their sources boil her hundred floods.  
 " Troy's turrets totter on the rocking plain,  
 " And the toss'd navies beat the heaving main.  
 " Deep in the dismal regions of the dead,  
 " Th' infernal monarch rear'd his horrid head,  
 " Leap'd from his throne, lest Neptune's arms  
 " should lay  
 " His dark dominions open to the day ;  
 " And pour in light on Pluto's drear abodes,  
 " Abhorr'd by men, and dreadful ev'n to gods.  
 " Such war the immortals wage ; such horrors  
 " rend  
 " The worlds vast concave, when the gods con-  
 " tend. POPE.

M. Dacier's translation of this passage, tho' very exact and noble, does not come up to the harmony and beauty of the Greek verses.

M. Boileau, as we have already observed, has translated one part of this passage.

L'enfer s'emeut au bruit de Neptune en furie.  
 Pluton sort de son trône, il palit, il s'écrie :  
 Il a peur, que ce dieu, dans cet affreux séjour,  
 D'un coup de son trident ne fasse entre le jour,  
 Et par la centre ouvert de la terre ebranlée,  
 Ne fasse voir de styx la rive désolée ;  
 Ne decouvre aux vivans cet empire odieux,  
 Abhorré des mortels, et craint même des dieux.

m Il. xx.

These lines are very beautiful, but far inferior to the Greek. I shall examine but one of them. *Pluton sort de son trône, il palit, il s'écrie.* The word *sortir*, which might agree with Pluto, had he left his throne calm and undisturbed, is cold and languid. This god does not *turn pale*, till after he had quitted his throne. Does paleness then come on by such slow degrees, and is it not the first and more immediate effect of fear? The Greek has a very different vivacity, Δείσας δ' ἐκ θρόνου ἄλλο, ἢ ἰαχε, *In a fright he leapt from his throne, and cried out.* But how shall we render the cadence Δείσας δ' ἐκ θρόνου ἄλλο in any other language, which alone expresses the hasty and precipitate motion of the God? Virgil has attempted to imitate one part of this beautiful passage of Homer, but has not been able to come up to the beauty of the original.

" Non fecus ac fiqua penitus vi terra dehiscens  
Infernas referet sedes, & regna recludat  
Pallida, diis invisa; superque immane barathrum  
Cernatur, trepidentque immisso lumine manes.

" A sounding flaw succeeds: and from on high,  
" The Gods with hate beheld the nether sky:  
" The Ghosts repine at violated night. — DRYD.

Besides many other differences, in Virgil we have only a comparison, which renders the description cold and languid; whereas in Homer, it is an action, which is much more lively and animated.

5. The passage, where Hector, before he engages, takes leave of Andromache, and embraces Astyanax, is one of the most beautiful and pathetick in the whole poem. I shall give a part of it, which will take in both descriptions and discourse.

" Æn. 8. 243.

" Hector,



° “ Hector, this heard, return’d without delay,  
 “ Swift thro’ the town he trod his former way,  
 “ Thro’ streets of palaces, and walks of state,  
 “ And met the mourner at the Scæan gate.  
 “ With haste to meet him sprung the joyful fair,  
 “ His blameless wife, Aetion’s wealthy heir;  
 “ The nurse stood near in whose embraces prest,  
 “ His only hope hung smiling at her breast,  
 “ Whom each soft charm and early grace adorn,  
 “ Fair as the new-born star, that gilds the morn...  
 “ Silent the warrior smil’d, and pleas’d resign’d  
 “ To tender passions all his mighty mind;  
 “ His beauteous Princess cast a mournful look,  
 “ Hung on his hand, and then dejected spoke;  
 “ Her bosom labour’d with a boding sigh,  
 “ And the big tear stood trembling in her eye.  
 “ Too daring Prince! ah, whither dost thou  
 “ run?  
 “ Ah! too forgetful of thy wife and son!  
 “ And think’st thou not how wretched we shall be,  
 “ A widow I, an helpless orphan he!  
 “ For sure such courage, length of life denies,  
 “ And thou must fall, thy virtue’s sacrifice.  
 “ Greece in her single hero’s strove in vain,  
 “ Now hosts oppose thee, and thou must be slain!  
 “ Oh, grant me, gods, e’er Hector meets his  
 “ doom,  
 “ All I can ask of heaven, an early tomb!  
 “ So shall my days in one sad tenor run,  
 “ And end with sorrows as they first begun.  
 “ No parent now remains my griefs to share,  
 “ No father’s aid, no mother’s tender care.

After having digressed, perhaps somewhat too  
 long, upon the greatness of her past calamities,  
 she then goes on,

° Il. vi. 390, 494.

A a 2

“ Yet

" Yet while my Hector still survives, I see  
 " My father, mother, brethren, all in thee.  
 " Alas! my parents, brothers, kindred, all  
 " Once more will perish, if my Hector fall.  
 " Thy wife, thy infant, in thy danger share,  
 " Oh prove a husband's and a father's care!

Hector, having answered Andromache in a manner equally noble and affectionate,

" Th' illustrious Prince of Troy  
 " Stretch'd his fond arms to clasp the lovely boy,  
 " The babe clung crying to his nurse's breast,  
 " Scar'd at the dazzling helm, and nodding crest.  
 " With secret pleasure each fond parent smil'd,  
 " And Hector hasted to relieve his child.  
 " The glittering terrors from his brows unbound,  
 " And plac'd the beaming helmet on the ground.  
 " Then kiss'd the child, and lifting high in air,  
 " Thus to the gods prefer'd a father's prayer.  
 " O thou, whose glory fills th' æthereal throne,  
 " And all the deathless powers, protect my son!  
 " Grant him, like me, to purchase just renown,  
 " To guard the Trojans, to defend the crown,  
 " Against his country's foes the war to wage,  
 " And rise the Hector of the future age!  
 " So when triumphant from successful toils  
 " Of heroes slain he bears the reeking spoils,  
 " Whole hosts may hail him with deserv'd ac-  
 " claim,  
 " And say, this chief transcends his father's fame;  
 " While pleas'd amidst the general shouts of  
 " Troy,  
 " His mother's conscious heart o'erflows with joy.  
 " He spoke, and fondly gazing on her charms,  
 " Restor'd the pleasing burden to her arms;

" Soft

“ Soft on her fragrant breast the babe she laid,  
 “ Hush’d to repose, and with a smile survey’d.  
 “ The troubled pleasure soon chastiz’d by fear,  
 “ She mingled with the smile a tender tear.

There never was a finer piece of painting than this. How expressive is the grief and consternation of Andromache? How just and beautiful the image of a child, frightened at the glittering of his father’s arms, and shrinking back into the bosom of his nurse! The sentiment of Hector, who desires to see his son exceed him in glory, how natural? But how extremely delicate are the last words, *δακρυόεν γελάσασα*? It is sufficient to be able to read Greek, and to have a little ear, to perceive the entire softness of them, and to own that no translation can come up to them in beauty.

M. de la Motte has thus imitated this short discourse of Hector.

Je vous offre mon fils, dieux, faites-en le vôtre:  
 Digne de votre appui, qu’il n’en cherche point  
 d’autre.

Rendez-le, s’il se peut, le secours des Troiens,  
 Qu’un jour par ses exploits il efface les miens.  
 Recompensez en lui la piété du pere,  
 Et qu’il soit les plaisirs & l’honneur de sa mere.

I know not whether I am prejudiced in favour of antiquity, but the Greek verses affect me infinitely more than the French, tho’ they are very beautiful. There is no opposition or antithesis in the Greek poet; the noble simplicity we find in him is far beyond those little figures. The French verses do not represent the beautiful and lively image of a young conqueror return-



ing from the battle laden with spoils, those amiable and flattering words which Hector by a figure full of force and energy puts into the mouths of the spectators, nor the pathetick and tender impression of joy which such a spectacle causes in the heart of a mother; χαρῆν δὲ φέρει μῆτηρ. This last thought seems very simple, and is so in reality, and its beauty lies in its simplicity. Let but any one carefully examine what a mother must think and feel, who sees her son returning in triumph from a battle, and bearing the spoils with him, and hears the exclamations of the multitude in his praise, and he will discern this secret and inward sentiment of joy to reign in her heart, which Homer so wonderfully expresses in these few words, χαρῆν δὲ φέρει μῆτηρ. This is to copy after nature. P He makes the same observation of Latona, who was transported with joy to see her daughter Diana distinguished in the dance, and excelling all the other nymphs, γέγεθε δὲ τε φέρει Λητώ. Virgil, in making the same comparison, has not omitted this circumstance,

q Latonæ tacitum pertentant gaudia pectus.

“ And feeds with secret joy her silent breast.

DRYDEN.

M. de la Motte has not given us all those beauties. Thus his design was not to translate, but to imitate Homer by an abridgment of him.

r The reception the shepherd Eumæus gives to the young Telemachus upon his unexpectedly returning to him after a long absence, is inimitable both in its simplicity and its beauty. The dog, by a sudden expression of joy, and a gentle wagging of his tail, is the first to bring the

P Odyf. vi. 102, 109. q Æn. 1, 506. r Odyf. xvii. 1, &c.

tidings

tidings of his master's arrival. As soon as he appears, Eumæus lets fall the vessels he held in his hands, runs to meet him, throws his arms around his neck, tenderly embraces him, and bathes him in his tears. As a father, says the poet, grieved at the long absence of his son, the sole object of his affection, upon seeing him at last return, knows not how to quit him from his arms; so Eumæus gives himself up to the transports of his joy upon sight of Telemachus, as tho' he had recovered him from the grave, and rescued him from among the dead. Dionysius of Halicarnassus, in the treatise I have already quoted, observes that this passage, which is one of the most beautiful in Homer, draws its chief beauties from the order and harmonious sound of the words, which are otherwise very simple, and present only common ideas. How is it possible to transfer these graces into another language?

### III.

#### *Similies.*

'Tis here that the riches and fecundity of Homer's imagination have been principally predominant, and we may say of him that all nature seems to have been exhausted in his favour, to set off his poems with an infinite variety of images and similitudes. Sometimes they consist only in a single circumstance, but are never the less noble. At other times they are of a just length, and leave room to the Poet to display all possible magnificence of expression; and I would entreat the reader, to examine the full grace and elegance of them in the original. There are some that are smooth and tender, and others that are grand and sublime. I shall pro-

duce but a very few, and make choice of such chiefly as Virgil has drawn from him.

1. Homer very often uses the comparison of the wind, the hail, a whirlwind, a torrent, to express the quickness and alacrity of his combatants. But all these ideas are too faint to describe the rapidity of the immortal horses.

“ ‘ Far as a shepherd, from some point on high,  
 “ O’er the wide main extends his boundless eye;  
 “ Thro’ such a space of air, with thund’ring  
 “ sound,

“ At every leap th’ immortal coursers bound.

POPE.

He measures their leaps, says Longinus, by the whole breadth of the horizon.

‘ He goes still farther to shew the celerity of Juno, by comparing it to the thought of a traveller revolving in his mind the several places he had seen, and passing through them with greater quickness than the lightning flies from west to east.

2. Homer has two beautiful comparisons in the beginning of the third book, and the application Virgil has made of them, should make us sensible of their value.

“ “ Him Menelaus, lov’d of Mars, espies,  
 “ With heart elated, and with joyful eyes.  
 “ So joys a lion, if the branching deer  
 “ Or mountain goat, his bulky prize, appear.  
 “ In vain the youths oppose, the mastives bay,  
 “ The lordly savage rends the panting prey.  
 “ Thus fond of vengeance, with a furious bound  
 “ In clanging arms he leaps upon the ground  
 “ From his high chariot.

POPE.

‘ Il. v. 773. ‘ Il. xv. 80. ‘ Il. iii. 21.

Impastus



“ Impastus stabula alta leo seu sæpe peragrans,  
(Suadet enim vefana fames) si fortè fugacem  
Conspexit capream, aut surgentem in cornua  
cervum ;  
Gaudet hians immane, comasque arrexit & hæret  
Visceribus super accumbens : lavit improba teter  
Ora cruor.

“ Then as a hungry lion, who beholds  
“ A gamesom goat, who frisks about the folds ;  
“ Or beamy stag that grazes on the plain:  
“ He runs, he roars, he shakes his rising mane ;  
“ He grins, and opens wide his greedy jaws,  
“ The prey lies panting underneath his paws :  
“ He fills his famish'd maw, his mouth runs  
“ o'er  
“ With unchew'd morsels, while he churns the  
“ gore.

DRYDEN.

“ \* Him, approaching near,  
“ The beauteous champion views with marks of  
“ fear,  
“ Smit with a conscious sense, retires behind,  
“ And shuns the fate he well deserv'd to find.  
“ As when some shepherd from the rustling  
“ trees  
“ Shot forth to view a scaly serpent sees ;  
“ Trembling and pale he starts with wild affright,  
“ And all confus'd precipitates his flight ;  
“ So from the King the shining warrior flies,  
“ And plung'd amid the thickest Trojans lies.

POPE.

Virgil has finely imitated this comparifon, and  
seems to have added an improvement of beauty  
to the original.

\* Æn. x. 723.

\* Il. iii. 30.

Improvifum

Improvisum aspris veluti qui sentibus anguem  
 Pressit humi nitens, trepidusque repente refugit  
 Attollentem iras, & cærule colla tumentem.  
 Haud secus Androgeos visu tremefactus abibat.

“ As when some peasant in a bushy brake  
 “ Has with unwary footing press’d a snake ;  
 “ He starts aside, astonish’d, when he spies  
 “ His rising crest, blue neck, and rowling eyes.

DRYDEN.

3. Homer’s comparing Paris to a courser, is a celebrated simile. The Greek lines are too beautiful to be here omitted.

Ὡς δ’ ὅτε τις σαυτὸς ἵππῳ ἀκοσῆσας ὀπίφ’ ἄντην,  
 Δεσμὸν ἀπαρρήξας θείει πεδίῳιο κραίνων,  
 Εἰωθὼς λῆεσθ’ εὐρρεῖ ποταμοῖο,  
 Κυδιόων, ὃς ἡ κἄρη ἔχει, ἀμφὶ δὲ χαῖται  
 Ὡμοῖς αἰσάσονται· ὃ δ’ ἀγλαΐῃφι πεποιθὼς,  
 Ῥίμφα εἰ γούνα φέρει μετὰ τ’ ἥδεα κ’ νομὸν ἵππων.  
 Ὡς υἱὸς Πελάμοιο Πάρις κ’ Περγᾶμος ἀκρὸς  
 Τόχρεσι παμφαίνων, ὥς ἡλέκτωρ ἐβεβήκει  
 Καλχαλίων, ταχέες δὲ ποδὲς φέρον.

“ The wanton courser thus, with reins unbound,  
 “ Breaks from his stall, and beats the trembling  
 “ ground ;  
 “ Pamper’d and proud he seeks the wonted tides,  
 “ And laves, in height of blood, his shining  
 “ fides ;  
 “ His head now freed he tosses to the skies ;  
 “ His mane dishevel’d o’er his shoulders flies ;  
 “ He snuffs the females in the distant plain,  
 “ And springs exulting to his fields again.  
 “ With equal triumph, sprightly, bold, and  
 “ gay,  
 “ In arms refulgent as the God of day,

Ἰ Æn. ii. 379.

Ἰ Il. vi. 506.

“ The

“ The son of Priam glorying in his might,  
 “ Rush’d forth with Hector to the fields of  
 “ fight. POPE.

Virgil seems here inclin’d to enter the lists  
 with Homer, and in a manner to dispute with  
 him the prize of his horses course.

\* Cingitur ipse furens certatim in prælia Turnus...  
 Fulgebatque alta decurrens aureus arce...  
 Qualis, ubi abruptis fugit præsepia vinculis  
 Tandem liber equus, campoque potitus aperto :  
 Aut ille in pastus armentaque tendit equarum ;  
 Aut assuetus aquæ perfundi flumine noto  
 Emicat, arrectisque fremit cervicibus altè  
 Luxurians : luduntque jubæ per colla, per armos.

“ Freed from his keepers, thus with broken reins,  
 “ The wanton courser prances o’er the plains ;  
 “ Or in the pride of youth o’erleaps the mounds ;  
 “ And snuffs the females in forbidden grounds.  
 “ Or seeks his wat’ring in the well known flood,  
 “ To quench his thirst, and cool his fiery blood :  
 “ He swims luxuriant in the liquid plain,  
 “ And o’er his shoulder flows his waving mane :  
 “ He neighs, he snorts, he bears his head on  
 “ high ;  
 “ Before his ample chest the frothy waters fly.  
 DRYDEN.

We see plainly, that the Latin poet has taken  
 a great deal of pains to give all the beauties of  
 the original. He has made little addition, and  
 I can see nothing but this one expression, *tandem*  
*liber equus*, which gives a fine idea, and won-  
 derfully describes the impatient ardour of the  
 horse, upon seeing himself at liberty. And yet  
 perhaps Virgil might intend by these words to

\* Æn. xi. 486,

express



expresses the meaning of *σαλὸς ἵππος*, ἔς. an horse at rest, who had been kept in the stall. This line *Aut assuetus aquæ perfundi flumine noto*, gives exactly the sense of the Greek, but not the harmony. And this other, in which he describes the course of the horse. *Aut ille in pastus armentaque tendit equarum*, is dull and heavy in comparison of the Greek verse, which is entirely made up of dactyles, as swift as the horse itself. *ῥίμφα ἔγνα φέρεται μέλα τ' ἥδεα καὶ νόμον ἵππων*. The phrase *ὁ δ' ἀγλαΐῃφι πεποιθώς*, which happily expresses the noble stateliness of the steed, and the pleasure he takes in his own strength and beauty, is wanting in the Latin.

4. I shall conclude this article with two or three comparisons, that are shorter than those I have produced, and of a different kind.

“ b As men in slumbers seem with speedy pace  
 “ One to pursue, and one to lead the chase,  
 “ Their sinking limbs the fancied course forsake,  
 “ Nor this can fly, nor that can overtake.

POPE.

c Ac veluti in somnis, oculos ubi languida preffit  
 Nocte quies, nequicquam avidos extendere cursus  
 Velle videmur, et in mediis conatibus ægri  
 Succidimus: non lingua valet, non corpore notæ  
 Sufficiunt vires, nec vox aut verba sequuntur.

“ And as, when heavy sleep has clos'd the sight,  
 “ The sickly fancy labours in the night:  
 “ We seem to run; and, destitute of force,  
 “ Our sinking limbs forsake us in the course:  
 “ In vain we heave for breath; in vain we cry:  
 “ The nerves unbrac'd, their usual strength deny:  
 “ And on the tongue the falt'ring accents dye.

DRYDEN.

b Il. xxii. 199.

c Æn. xii. 908.

The

The Latin poet has taken only the idea from the Greek, and much improv'd it.

“ d As full-blown poppies overcharg'd with  
 “ rain  
 “ Decline the head, and drooping kiss the plain;  
 “ So sinks the youth; his beauteous head de-  
 “ press'd  
 “ Beneath his helmet, drops upon his breast.

POPE.

• Purpureus veluti cum flos fuccifus aratro  
 Languescit moriens, lassove papavera collo  
 Demisere caput, pluvia cum fortè gravantur.  
 It cruor, inque humeros cervix collapsa recum-  
 bit.

“ Like a fair flow'r by the keen share oppress'd:  
 “ Like a white poppy sinking on the plain,  
 “ Whose heavy head is overcharg'd with rain.

DRYDEN.

3. “ f As the bold bird her helpless young  
 “ attends,  
 “ From danger guards 'em, and from want  
 “ defends,  
 “ In search of prey she wings the spacious air,  
 “ And with th' untasted food supplies her care.  
 “ For thankless Greece such hardships have I  
 “ brav'd,  
 “ Her wives, her infants by my labours sav'd.  
 “ Long sleepless nights in heavy arms I stood,  
 “ And sweat laborious days in dust and blood.

POPE.

'Tis Achilles who talks thus. I wonder any man of taste and learning should object against this passage, as being too prolix and florid. It takes up but two lines, without one superfluous

d Il. viii. 306.

e Æn. ix. 435.

f Il. ix. 323.

word

word in them, and is principally distinguish'd by its simplicity.

4. *Speeches.*

The poems of Homer supply us with perfect models in every kind of eloquence.

§ 1. The speeches of Ulysses, Phoenix and Ajax, who were delegated by the army to move Achilles to take arms again, and repel Hector, who was upon the point of setting fire to the Grecian fleet, may suffice alone to shew how well Homer succeeded in describing the different characters of the persons whom he makes to discourse.

Ulysses spoke the first. <sup>h</sup> We know the character Homer gives him in another place. In council and upon a publick deliberation he seem'd at first in confusion and diffident, with eyes fixed upon the ground, without gesture or motion, or any appearance of a great orator. But as he grew warm, he was no longer the same person, but like a torrent that falls with impetuosity from the summit of a rock, he bore down all before him by the force of his eloquence.

Being here concerned with an obstinate and untractable man, his manner of speaking is extremely soft, persuasive and affecting. He begins with describing the fatal extremity to which the Greeks were reduced. He raises the jealousy of Achilles, by reporting the happy successes and terrible menaces of Hector his rival. He represents to him the remorse he will feel, when the evil is past remedy, for suffering the Greeks to perish thus under his eyes. And not daring to blame the furious excesses of his

§ II. ix.

! II. iii. ver. 216, 224.

resentment,



resentment, he introduces, with wonderful art, the voice of his father, and reminds him of what Peleus said to him upon his taking leave, that the Gods give victory, but moderation belongs to man, (so the heathens thought,) that valour without this virtue was no other than rage, and that no one could be beloved by the Gods, or be agreeable to men, without a fund of gentleness and humanity, to make him compassionate the misfortunes of others. He then makes a pompous enumeration of all the presents and offers of satisfaction, by which Agamemnon proposes to repair the injury he had done him. That if his person and presents were odious to him, he begs at least he would cast an eye of pity on the suffering Greeks. And lastly, he concludes his discourse with the circumstance by which he begun, and raising afresh the jealousy of Achilles against Hector: Behold him, says he, at your doors transported with fury, and insolently supposing that the Grecian vessels have not brought over a man, that may deserve to be compared to him.

'Tis easy to comprehend the force and beauty of such reasons, when set off with all the ornaments of poetical expressions.

Phoenix addresses himself to him in a very different manner. He was a good old man, who had been guardian to Achilles in his infancy, by the direction of Peleus. He speaks to him with the affection of a father, and the authority of a master. He reminds him of all the cares he had undergone in his education. He then gives him admirable advice, how necessary it was to lay aside his rage, and submit to a reconciliation in imitation of the Gods, who are mov'd by sacrifices and offerings. I shall here-

after mention what he says of prayers and the Goddess Ate, as it is one of the most beautiful and ingenious fictions, that is to be met with in all antiquity. He intermixes several stories with all this, which might seem tedious and prolix, if we did not recollect, that 'tis the character of old men to be fond of talking of the times past, and recounting the adventures and exploits of their youth.

The answers of Achilles to these two discourses are exceeding sublime; but I shall pass them over to come to the speech of Ajax, the third ambassador, which I shall here repeat entire.

Ajax was of an hasty disposition, warm and impetuous. Thus his speech is short, but lively, and full of that noble boldness, which was natural to him. He does not at first address his discourse to Achilles, as supposing he was too inflexible and unrelenting to yield to persuasion, and herein has shewn so much art, as we cannot too much admire.

“Hence let us go, --- why waste we time in  
“vain?

“See what effect our low submissions gain!

“Lik'd or not lik'd, his words we must relate,

“The Greeks expect them, and our Hero's  
“wait.

“Proud as he is, that iron heart retains

“Its stubborn purpose, and his friends disdains.

“Stern and unpitying! if a brother bleed,

“On just atonement we remit the deed;

“A fire the slaughter of his son forgives

“The price of blood discharg'd, the murderer  
“lives:

<sup>1</sup> *Laudator temporis acti*

*Se puero, censor castigatque minorum.* *Hor. de art. Poet.*

“The

“ The haughtiest hearts at length their rage  
 “ resign,  
 “ And gifts can conquer every soul but thine ;  
 “ The Gods that unrelenting breast have steel’d,  
 “ And curs’d thee with a mind, that cannot  
 “ yield.  
 “ One woman-slave was ravish’d from thy  
 “ arms,  
 “ Lo, sev’n are offer’d and of equal charms.  
 “ Then hear Achilles, be of better mind ;  
 “ Revere thy roof, and to thy guests be kind ;  
 “ And know the men, of all the Grecian host,  
 “ Who honour worth, and prize thy valour  
 “ most. POPE.

The discourse of Ajax was well receiv’d by Achilles ; but continuing still inflexible, he declared he would not take arms ’till Hector had covered the field with the slain, set fire to the fleet, and approach’d his own tent and vessels. There, says he, will I wait for him, and however enrag’d he is, I will there put a stop to his fury.

\* I know not whether we must rank among the speeches the short discourse of Antilochus to Achilles, by which he informs him of the death of Patroclus ; but nothing can be more eloquent than that passage. The circumstance of his presenting himself with his face all drown’d in tears, was a kind of prelude, foretelling what was after to follow.

“ Sad tidings, son of Peleus, thou must hear,  
 “ And wretched I th’unwilling messenger !  
 “ Dead is Patroclus ! for his corse they fight,  
 “ His naked corse : His arms are Hector’s  
 “ right. POPE.

\* Il. xviii. 18.



<sup>1</sup> This short discourse is justly proposed as a perfect model of oratorical brevity. It consists of but four lines. In the two first Antilochus prepares Achilles for the sad tidings he was about to tell him, which ought not to have been laid before him too abruptly. "And in the two last, as Eustathius observes, " it comprehends the " whole affair, the death of Patroclus, the person that killed him, the contest for his body, and his arms in possession of the enemy. Besides, it should be observed, that grief has so crowded his words, that in these two verses he leaves the verb ἀνέφημαίχοντα without its nominative." But what I find most admirable is the choice of the word he makes use of to declare these tidings. He does not say, *Patroclus is dead*, as it has been translated, and perhaps could not possibly be otherwise. He avoids all expressions, which might carry with them sorrowful and bloody ideas, as *τίθνηκε*, *πέπαυται*, *ἀνέφημαίχοντα*, and substitutes the most gentle phrase he could possibly employ upon this occasion. *Κεῖται Πάτροκλος*. *Facet Patroclus*. "Patroclus falls." But our language is not capable of rendering this beauty and delicacy. One might say indeed, *Patroclus is no more*.

3. " I shall conclude with the speech of Priam to Achilles, when he demands of him the body of his son Hector. To perceive the full beauty of it, we must call to mind the character of Achilles, rough, violent, and inflexible. But he was a son, and had a father. His heart clos'd, and insensible to every other motive, could not be soften'd into compassion by any inducement

<sup>1</sup> Narrare quis brevius potest, quam qui mortem nuntiat Patrocli.

Quint. lib. 10. c. 1.

<sup>m</sup> Il. xxiv. 485, &c.

but this. Thus Mercury, the God of Eloquence, advised him to dwell upon it. With this he begins and ends his discourse. Being entered the tent of Achilles, he throws himself upon his knees, kisses his hands, those murderous hands, that had slain so many of his children.

Χερσιν Ἀχιλλῆος λάβε γένατα, ἢ κύρσε χεῖρας  
Δεινὰς, ἀνδροφόνους, αἱ αἱ πολέας κλάνον ἡας.

Achilles is much surpriz'd at so sudden a spectacle. All around him are seiz'd with a like astonishment, and keep silence; at last Priam speaks,

- “ Ah think, thou favour'd of the pow'rs divine!  
 “ Think of thy father's age, and pity mine;  
 “ In me thy father's reverend image trace,  
 “ Those silver hairs, that venerable face;  
 “ His trembling limbs, his helpless person see!  
 “ In all my equal, but in misery!  
 “ Yet now perhaps, some turn of human fate  
 “ Expels him helpless from his peaceful state;  
 “ Think from some powerful foe thou seest him  
 “ fly,  
 “ And beg protection with a feeble cry.  
 “ Yet still one comfort in his soul may rise;  
 “ He hears his son still lives to glad his eyes;  
 “ And hearing still may hope a better day  
 “ May send him thee to chase that foe away.  
 “ No comfort to my griefs, no hopes remain,  
 “ The best, the bravest of my sons are slain!  
 “ Yet what a race? e'er Greece to Ilion came  
 “ The pledge of many a lov'd and loving dame:  
 “ Nineteen one mother bore. — Dead, all are  
 “ dead!  
 “ How oft alas! has wretched Priam bled?  
 “ Still one was left, their loss to recompense,  
 “ His father's hope, his country's last defence;

" Him too thy rage has slain ! beneath thy steel,  
 " Unhappy, in his country's cause he fell.  
 " For him thro' hostile camps I bent my way,  
 " For him thus prostrate at thy feet I lay ;  
 " Large gifts, proportion'd to thy wrath, I bear ;  
 " Oh, hear the wretched, and the Gods revere !  
 " Think of thy father, and this face behold !  
 " See him in me, as helpless and as old !  
 " Tho' not so wretched : There he yields to me,  
 " The first of men in sovereign misery.  
 " Thus forc'd to kneel, thus grov'ling to embrace  
 " The scourge and ruin of my realm and race ;  
 " Suppliant my children's murderer to implore,  
 " And kiss those hands yet reeking with their  
 " gore.

POPE.

How uncompassionate soever Achilles was, he could not resist so pathetick a discourse. The gentle name of father drew tears from his eyes. He raised Priam with tenderness and seem'd to bear a part in his sorrows. They both burst out into floods of grief, the one for the loss of Hector, the other in remembrance of Peleus and Patroclus.

There are abundance of such passages in Homer, as these I have quoted, and some perhaps still more beautiful. And the reading of this poet, in my opinion, especially if attended with some reflections to point out his beauties, and compared with the passages of Virgil, where he has imitated him, may be very capable of giving the boys a just idea of beautiful poetry and solid eloquence.

C H A P.



## C H A P. II.

*Instructions to be drawn from Homer.*

I Shall reduce the instructions which the boys should principally attend to in reading Homer, to three articles. The first regards usages and customs; the second morality and the conduct of life; and the third religion and the Gods. Madam Dacier, in the learned remarks she has added to her translation of this poet, is very exact in pointing out these valuable footsteps of antiquity to her reader. Her reflections have been of great help to me in the matter I treat of, and may suffice to supply a master with proper instructions for his scholars. As the chief design of my work, which I have already frequently observ'd, is to form the taste of youth in every branch of learning, so far as lies in my power, and to enable them to draw all the advantages that may be reasonably expected from the antients, I have thought, that what I shall here say upon Homer, may serve as a model to young masters and scholars, to make the like observations in the reading of all other authors.

## ARTICLE the FIRST.

*Of usages and customs.*

HOrace observes of Ulysses, that in travelling thro' different countries, he was very careful to form himself of their customs and manners:

<sup>n</sup> *Qui mores hominum multorum vidit & urbes.*

It should be the same with the different books we read ; and it is of great use to accustom the boys early to make such observations as these, which will instruct them as they go along, in a great many agreeable and curious matters. As Homer is the most ancient of all the profane writers, that have been preserv'd to us, he may contribute very much to satisfy this laudable curiosity, which should be found in every reader of understanding, as well as in a careful traveller.

*I. Of the manners of the antients.*

Princes and Kings in Homer have nothing of that luxury and pomp which have since infected the courts of great men ; simplicity and modesty were the happy character of those early ages. Their palaces were not filled with an useless company of domesticks, valets and officers, capable of introducing all sorts of vices by their pride and slothfulness. When the deputies of the Princes of Greece come to find Achilles, that Prince, all powerful as he was, had no guards, gentlemen-ushers, or courtiers about him. They enter his apartment, and address him without ceremony. Presently after an entertainment is prepared, Achilles cuts the victuals himself, divides and spits them.

The Ladies and Princesses were not more delicate. A noble and vigorous education had hardned them to labour, and inured them to such offices as we think low and mean, but were agreeable to what they were at first designed for, to their condition and capacities, and more proper

<sup>n</sup> Hor. de art. poet.

to

to preserve their virtue, than the vain amusements and diversions, which have succeeded in their stead. They went to draw water from the spring, in person. Nauficae, the daughter of the Phæacian King, goes to wash her garments in the river with her women : And the Queen her mother was got up to her spinning by break of day, in the chimney corner.

“ • These were the customs of those heroick, those happy times, when luxury and effeminacy were not known, and when glory consisted only in virtue and labour ; and nothing but sloth and vice were dishonourable. Both sacred and prophane history inform us, that it was then the custom to serve themselves ; and this custom was a precious remnant of the golden age. The patriarchs wrought with their own hands ; the maidens of greatest quality went themselves to fetch water from the spring ; Rebecca, Rachel, and Jethro’s daughters led their flocks to water. In Fabius Pictor Rhea herself goes to draw water ; the daughter of Tarpeius does the same in Livy.”

## II. *Sacrifices.*

Homer describes at large the ceremonies used in sacrificing, in the first book of the Iliad, and the third of the Odyssey. In this last passage Nestor is the sacrificer ; for Kings had then the superintendency over religion, and the priesthood was annexed to the crown. I shall give this last description almost as it stands in Homer, adding only some of Madam Dacier’s notes, to make it more easily understood.

• Madam Dacier in her preface to Homer.



Nestor gave orders to the Princes his sons to make ready the necessary preparations for the sacrifice he designed to offer to the Gods, upon account of Telemachus's arrival.

They bring the heifer. A proper officer guilds the horns. Stratius and Echephron present it to him.

Aretus carries in one hand a costly bason with a golden ewer, and in the other a basket, with the sacred barley necessary for the oblation.

Thrasymedes stood close by the victim, with an ax in his hand, ready to strike; and his brother Perseus held the vessel to receive the blood.

Then Nestor washes his hands, cuts off the hair from the forehead of the victim, and throws it into the fire, sprinkles the sacred barley upon his head, and joins prayers to this action, address'd to Minerva.

Thrasymedes then raises the ax, strikes the heifer, cuts the strings of its neck, and throws it upon its knees. The Princesses assisting at the sacrifice offer prayers attended with loud exclamations.

The Princes raise the heifer, and as they hold it up, Pisistratus draws his knife and cuts its throat. The blood gushes out in large streams, and it lies without strength and life.

At the same time they strip off the hide, and cut the heifer to pieces.

They separate the thighs entire, according to custom, wrap them in a double covering of fat, and lay upon them pieces cut from all the other parts. <sup>P</sup> Nestor himself lays them as a burnt-

<sup>P</sup> They burnt the thighs with pieces cut off from every entire, in honour of the Gods, other part, beginning at the shoulders;

burnt-offering upon the altar, and sprinkles them with wine.

When the thighs of the victim were all consumed by the fire, they roasted the entrails, and divided them among the assistants. This circumstance is very remarkable; it closed the sacrifice offer'd to the Gods, and was as a mark of communion among those that were present. The entertainment follow'd the sacrifice, and made up part of the ceremony.

They then cut in pieces the remaining parts of the victim, put them on spits, and roasted them.

Telemachus is there made to enter the bath, and after being perfum'd with oils, is cloath'd in a rich vest and a pompous robe.

When the meat was ready, they sat down to table.

These were the principal ceremonies of the sacrifices. If any new ones at any time occur, they should be mentioned to the boys, and at the same time the agreement betwixt several of these ceremonies and those appointed by the immediate direction of God himself in Holy Scripture. But above all they should be taught to observe, that all people have unanimously placed the substance of publick worship, and the very essence of religion in sacrifice, without being able well to comprehend the reason, end, or institution of it, which is in no wise natural or of human invention, and that this constant uniformity in so singular a point, could have been deriv'd only from the family of Noah, whose

shoulders; whence the word the Gods accepted, giving up  
*ὀμοδερῶν* from *ὀμος* *humerus*, the rest to the use of the sa-  
 and *πρῶτον* *pono*. These pieces crificers.  
 were a kind of *primitie*, which

descendants, upon their separation, carried each of them along with them the manner of worship, which they had been taught the Deity required.

As there were few great entertainments without sacrifices, and Kings of old were the ministers of them, it was usual to see them engaged in such offices with honour, as are now the employments of our cooks and butchers. And thus, adds M. Boivin, from whom I have borrow'd this observation, it is not to be wondered at, that Achilles should himself cut the victuals at the entertainment he gave the three deputies of the Grecian army. 'Twas an officious care, and at the same time an act of civility, hospitality, and religion, which the poet would have been to blame to have suppress'd.

### III. *Meals.*

Dinner and supper are very clearly express'd in Homer. Sometimes we meet with other meals, but they were upon extraordinary occasions.

Before they sat down to table, especially in entertainments of ceremony, they bath'd and perfum'd, and then the master of the family cloath'd his guests in robes and habits set apart for that purpose. This care and magnificence was a part of their hospitality.

The meal began and ended with libations offered to the Deity, which served as publick attestations, that he was look'd on as the beginning and end of all the benefits they enjoy'd.

They sat upon seats, and did not lye down on beds, as was the custom in after ages.

The use of table-cloths was not then introduced. They were very careful in washing their tables,



tables, and cleaning them with sponges both before and after eating.

There is no mention made of boil'd-meat in Homer. They eat antiently no other than gross food. Fowling and fishing were however not unknown to them; but they look'd upon fowls and fish as food too delicate, or too light.

Their meat was not served up in a common dish; but each had his portion apart, and sometimes every one had a separate table. The master of the house, or a particular officer, made the division, and all imaginable equality was observed in the distribution; unless some person of distinction was present, who was to be honoured in a very peculiar manner, and then he had either a greater share than the rest, or the choicest part. We see the footsteps of this custom in the entertainment Joseph gave to his brethren, and in Saul's dining with Samuel.

#### IV. Wars, sieges, battles.

Alexander the Great paid such a regard to Homer's poems, that he copied them over with his own hand, and laid them every night with his sword under his pillow. Nor was it barely for the pleasure he took in reading them, but as they contained excellent instructions for a warrior, and he would not scruple to say, that he had learnt his trade out of them. At least it may be useful to observe in him the antient customs relating to war.

And here we should carefully take notice of the arms they made use of, the method of drawing up their troops, the manner of leading them

<sup>1</sup> Τῇ Ἰλιάδι τῆς πολυμυ- ὀνομάζων. Plut. in vit. Alex.  
κῆς ἀρετῆς ἐφόδιον καὶ νομίζων, καὶ

to the battle, how they gave an attack, or defended a town, and how they entrench'd.

Homer, in the third book of the Iliad, describes the armour of Pallas in a very particular manner. We there see the cuisses bound with silver buckles, a corselet, a golden belt with a large sword hanging to it, a great and heavy buckler, and a helmet adorned with a crest. Menelaus, who was to fight against him, who was arm'd in the same manner. They had each of them a spear in their hand.

The other kinds of arms, which occur in other places, should likewise be carefully observ'd to the boys.

The antients, according to Madam Dacier, had neither trumpets nor drums, nor any other instruments to make their orders heard. They supplied this defect by other means, by some certain sign, or by the ministration of certain officers, who carried the orders from rank to rank by word of mouth.

The custom of making a speech to the soldiers before the battle, and even in the midst of

\* This is true of drums, which were not used amongst the antients, and are of late standing, tho' now in use amongst all nations. But what is here said of trumpets, is expressly contradicted by the beautiful description given of the war-horse by God himself, in the book of Job, *Ubi audieret buccinam*, &c. Job xxxix. 25. which evidently shews, that in times as antient as Job's, the custom of using trumpets to animate the troops, and to give different

signals, was constantly received, and very much practised, especially in the eastern nations, and among the people bordering upon Syria and Arabia. Not to mention the trumpets, which Moses caus'd to be made by the immediate direction of God. 'Tis true, in the battles describ'd by Homer, we do not meet with any mention of trumpets, but they are alluded to in a comparison drawn from the siege of a town. Il. xviii. ver. 219.

the

the engagement, was authoris'd in those early ages by an universal practice. And it would be no less ridiculous to blame a poet for it, than a painter for drawing the persons he would represent in the dress of the age they lived in.

In the 4th book of the Iliad we see the order in which Nestor's troops were disposed for the battle. The horse and chariots were placed in the front; the foot was thrown behind to support them; and in the middle lay such soldiers as were most suspected, that they might be forc'd to fight, though against their inclination. In the eleventh book this order is reversed, and the horse placed behind the foot.

Formerly chariots only were used instead of cavalry; and there is no instance of single horse-

It appears both from sacred and profane history, that chariots were long the chief strength of an army. There were several sorts of them, and great advantages derived from them. But when the good old time was past, when the nations after chose out a large and spacious plain to decide their quarrels in a single day; and having recourse to artifice, found out the benefit of an advantageous ground, they easily perceiv'd that all this apparatus and expence of chariots might be rendered entirely useless by an hedge, an inequality of ground, or a little ditch. And when they came to engage in an inclosed or woody country, in narrow lanes, or places abounding with brooks or rivers, the chariots, instead of being ser-

viceable, became absolutely inconvenient. Thus in after ages the people and officers, who turned war into an art or science, and fought with method, and by rules, chose to lay aside the use of chariots in their expeditions: Nor were they at all afraid of the chariots, that were brought against them, as we learn from the army commanded by Lucullus. The legionary soldiers being well disciplin'd, no sooner saw the chariots of Tigranes coming upon them, than they opened to let them pass through; and immediately closing again they recovered their ranks, and they rendered the impetuosity of the chariots not only useless, but ridiculous, so far as to cry out, as in the Circus, to bid them take another turn.

men



men so early as the siege of Troy. Every chieftain had a chariot, from whence they fought, usually drawn by two horses, and the manager of them was generally a person of distinction, and very capable of fighting himself. There is however very little reason to believe that the art of riding and managing horses was then unknown. In Homer's time at least it was carried to such perfection, \* that one man could guide several at once, and leap from one to another, tho' they were running full speed, as we learn from a comparison the poet makes use of.

The seventh book of the Iliad presents us with an intrenchment form'd of a strong wall flank'd with towers, and furrounded by a deep ditch, with pallisades about it.

- “ Then to secure the camp and naval powers
- “ They rais'd embattl'd walls with lofty towers ;
- “ From space to space were ample gates around
- “ For passing chariots ; and a trench profound
- “ Of large extent ; and deep in earth below
- “ Strong piles infix'd stood adverse to the foe.

POPE.

There is no mention in Homer of the machines which were afterwards used in the assault and defence of fortify'd places. If they were of later date than the Trojan war, that might be one of the reasons why sieges were drawn out into such a length. But the silence of Homer is no certain proof that these machines were then unknown, because there was no attack formed throughout the whole Iliad ; and all the battles were fought in the open plain, without the gates.

\* Il. xv. 680.

Many

Many more observations might be made upon this head, and others of a like nature, such as the ceremonies at funerals, navigation, commerce, &c. But it is enough for me to give notice in general, that it is adviseable to make the boys diligently attend to particulars of this kind, and observe as they go along, whatever concerns antient usages and customs of this nature; some of which are even of use to confirm religion, and the ceremonies belonging to the dead. For they all tended to attest and transmit the publick, uniform, and constant belief of the soul's immortality, as they supposed the dead were sensible of them, and consequently that their souls were still subsisting. And by the respect these ceremonies shew'd to the dead bodies, and the honours they paid them, they laid the foundations of the belief of the resurrection of the body, and prepared men to receive it.

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## ARTICLE the SECOND.

### *Of morality and the duties of civil life.*

**H**ORACE makes no scruple to affirm, that Homer's poems contain purer and juster instructions in morality, than the books of the most excellent philosophers.

Qui quid sit pulchrum, quid turpe, quid utile,  
quid non,  
Plenius ac melius Chrysisippo & Crantore dicit.

We

We should therefore lose one of the greatest Advantages to be drawn from the reading of this poet, if we did not carefully observe the excellent maxims, diffused through the whole, which may be equally beneficial in forming the manners, and regulating the conduct of life. We ought no less to take notice of the examples and actions, under which the poet has admirably hid these instructions, in order to render them more engaging, persuasive and effectual.

### I. *Respect for the Gods.*

Dione speaking of Diomed, who had presum'd to contend with Venus in the battle, expresses herself thus,

“ Know thou, whoe’er with heavenly power  
“ contends,

“ Short is his date, and soon his glory ends ;

“ From fields of death when late he shall retire,

“ No infant on his knees shall call him fire.

Οὐδέ τι μιν παῖδες ποτὶ γένοιτο παππάζουσιν  
ἔλθόντ’ ἐκ πολέμοιο ἢ αἰνῆς δολιχῆτος.

Here is a principle finely introduced, and with far more force and vivacity, than if it had been thrown into the form of a sentence. *Those who contend with the Gods shall not live long.*

### II. *Respect for Kings.*

“ Homer, speaking of Agamemnon, lays down in two words a firm foundation for the respect which is due to Kings ; Τιμὴ δ’ ἐν Διὶ ἐστίν. *His honour springs from Jove.* And presently after adds,

“ Il. v. 406.

“ Il. ii. 197.

“ To



“ To one sole monarch Jove commits the sway,  
 “ His are the laws, and him let all obey.

POPE.

These ideas are great and noble, and shew how sacred and inviolable the majesty and person of Kings should be; that as they derive their power only from God, 'tis God alone can take it from them; and that to resist their authority, would be to resist the authority of God. 'Tis a pleasure to hear an heathen author speak like St. Paul. \* *Let every soul be subject unto the higher powers: For there is no power but of God; the powers that be, are ordained of God. Whosoever therefore resisteth the power, resisteth the ordinance of God; and they that resist, shall receive to themselves damnation.*

### III. Respect due to parents.

We see in several passages of Homer the horrible imprecations of fathers and mothers against such children as have fail'd of the respect due to them, heard in a frightful manner, and the avenging furies sent by the Gods to punish so detestable a crime. Thus the Scripture informs us, † *that the blessing of the father establisheth the houses of children, but the curse of the mother rooteth out foundations.* It may not be amiss upon this occasion to tell the boys the story in ‡ St. Augustine, which is so terrible an example of the fatal effect of a mother's cursing her own children.

\* Rom. xiii. 1, 2.

† Ecclef. iii. 9.

‡ Il. ix. 453 — 457, and 561 — 568. Il. xxi. 412,

4<sup>14</sup>.

§ S. Aug. serm. 322. & lib. 22. de civ. Dei. c. viii. n. 22.

## IV. Hospitalisy.

There is nothing more admirable than the maxims spread thro' the Iliad, and more especially thro' the Odyfsey, concerning guests, strangers, and the poor; they are enough to make Christians ashamed, amongst whom there are scarce left any footsteps of that virtue so much practised of old amongst the heathen in so noble and generous a manner, and equally recommended to the faithful by the Scriptures of the Old and New Testament.

<sup>b</sup> Telemachus perceives a stranger standing near his gate, and not presuming to enter; he runs to him in all haste, takes him by the hand, and carries him into the house, *not enduring*, says the poet, *and being under an extreme concern that a stranger should tarry so long at his doors.*

<sup>c</sup> At another time the same Telemachus entering the apartment of Eumæus one of his shepherds, Ulysses who was there, but unknown and disguised like a beggar and in rags, streight rose from the place where he sat, to give it to the master of the house. Telemachus, considering him as a guest, pays him honour, and takes another seat.

<sup>d</sup> Nausicaæ, the daughter of the Phæacian King, speaking of Ulysses, who upon his escape from shipwreck presented himself to her in a condition deserving of her compassion, says she must take great care of him; *for*, adds she, *all the poor and all the strangers come from Jupiter.*

Πρὸς γὰρ Διὸς εἰσὶν ἅπαντες  
Ξείνοι τε ἄλκιοι τε.

In <sup>e</sup> another place it is said, *that every sensible*

<sup>b</sup> Od. i. 103, 121.

<sup>d</sup> Od. vi. 206.

<sup>c</sup> Od. xvi. 41—45.

<sup>e</sup> Od. viii. 546.

and prudent man looks upon a guest and a suppliant as his own brother.

<sup>f</sup> Ulysses, concealed under the habit of a poor beggar, having been well receiv'd by Eumæus, who took care of a part of his flocks, and expressing some surprize at his treatment: *How could I, answers Eumæus, avoid treating a stranger well, tho' in a more deplorable condition than you are? All the strangers and poor are sent to us from Jupiter. We give them little, adds he, and that little is valuable to them: But 'tis all that servants can do in the absence of their master.*

It was sufficient to be poor to be well receiv'd by Eumæus; that sole circumstance rendered such persons sacred and objects of respect, ἀπαντες, all, without any distinction.

The antients exercised hospitality not only with generosity and magnificence, but with prudence and discretion. Telemachus express'd an earnest desire to return home. <sup>g</sup> I have no inclination, says Menelaus to him, to keep you here longer than you have a mind. I would in no case be troublesome and importunate. Hospitality has its laws and rules. *We must treat our guests in the best manner we can, whilst we have them, and let them depart whenever they desire it.*

Χρὴ ξένον παρόντα φιλεῖν, ἐθέλοντα δὲ πέμπειν.

<sup>h</sup> One of that King's principal officers demanding of him, whether he should receive the guests, that were come to him, Menelaus was displeased at the question, and "What is become of your wisdom, says he, to make such a demand? I had great need of hospi-

<sup>f</sup> Od. xiv. 51—61.

<sup>h</sup> Od. iv. 26, 36.

<sup>g</sup> Od. xv. 68, 74.



“tality myself in all the countries I passed thro’  
 “upon my return to my dominions. I pray  
 “God that I may no more be reduced to such  
 “necessities, and that my sorrows may be over.  
 “Go therefore streight, and receive the strangers  
 “and bring them to my table.” The same motive is urged by God to induce the Israelites to exercise hospitality. *Love ye therefore the strangers,* <sup>i</sup> says he to them, *for ye were strangers in the land of Egypt.* We are more readily inclined to assist the distressed, after having been unfortunate ourselves.

*Non ignara mali miseris succurrere disco.* VIRG.

<sup>k</sup> The voluptuous and the luxurious have very little consideration for the poor. This Homer had observed, when speaking of the Phæacians, a people plunged in pleasures, and unacquainted with any other glory and happiness, than the leading a life of feasting and diversions, dancing and musick. *The Phæacians,* <sup>l</sup> says he, *do not readily receive strangers, and look upon them with an evil eye.* And the reason of such a conduct is very natural. For such persons, having a quicker sense of their own well-being than others, look upon every thing as lost, which they do not consume themselves. Besides, whatever has the appearance of indigence and misery carries with it a sorrowful idea; and persons of this disposition shun sorrow as the poison of life, and sit only to interrupt the gladness and mirth, they are desirous quietly to enjoy. I am apt to think Homer would not have given so frightful a description of the Cyclops, and Polyphemus in particular, who treated the strangers that visited

<sup>i</sup> Deut. x. 19.

<sup>l</sup> Od. vii. 37.

<sup>k</sup> Od. xvii. 374, &c.

their

their cave with so much inhumanity, as he has done, but in order to represent the inhospitable as monsters and enemies to mankind.

Antinoüs, one of the young Lords that were continually feasting in Penelope's house, was very angry with Eumæus for introducing Ulysses. Have we not beggars and vagabonds enough, says he, with an air of contempt, to consume our victuals, but thou must still bring this fellow hither? He proceeded farther, and threw the footstool at his head, which he made use of as he sat at table. One of the assistants, concerned at so brutal an insolence, " Antinoüs, says he, " you are very much to blame to abuse this " poor man thus. Who knows, whether it is " not some God disguised in a beggar's dress? " For the Gods frequently visit cities, in the " shape of travellers, to be witnesses of the vio- " lences committed, or the justice they observe."

<sup>m</sup> Καί τε θεοὶ ξείνοισιν εἰκότες ἀλλοδαποῖσι,  
Παντοῖσι τελέθοντες, ἐπισρωφῶσι πόληας,  
Ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶντες.

We visibly see here what we are told in Genesis, that Abraham, the perfect pattern of the hospitable, had the honour to entertain God himself under the form of three travellers, or rather of three Angels. To this St. Paul alludes, when he says, <sup>n</sup> *Be not forgetful to entertain strangers; for thereby some have entertained Angels unawares.* Where Abraham and Lot are evidently designed. And what is very observable is, that God then came down, under the form of travellers,

<sup>m</sup> Od. xvii. 485.

receptis. Heb. xiii. 2. Διὰ

<sup>n</sup> Hospitalitatem nolite ob-  
livisci; per hanc enim latue-  
runt quidem, angelis hospitio

ταύτης γὰρ ἤλαθον τινες ξενίσαν-  
τες ἀγγέλους.

to examine and see of himself how great the insolence and wickedness of the inhabitants of Sodom was. *Descendam & videbo, utrum clamorem, qui venit ad me, opere compleverint*; as Homer says of his Gods,

Ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορᾶντες.

#### V. *The virtues of a good Prince.*

I have time only to mention a few, and to touch slightly upon them. They are all included in the following advice, which a Prince gives to his son,

Ἄνδρ' ἀρεσέειν, καὶ ὑπερῶχον ἔμμεναι ἄλλων,

“ In every thing to excel, and surpass all others.

#### *Love of piety and justice.*

’Tis this virtue makes Princes great, and people happy. “ A King who reigns over  
“ several nations with piety, makes justice  
“ flourish, under his government the fields  
“ are covered with plentiful harvests, the trees  
“ loaden with fruit, the flocks fruitful, the sea  
“ abounding in fish, and the people always  
“ happy; for these are the effects of a just and  
“ pious government.”

#### *Intrepidity founded upon confidence in God.*

“ ——— “ Or if all Greece retire,  
“ Myself will stay, ’till Troy or I expire;  
“ Myself and Sthenelus will fight for fame,  
“ God bad us fight, and ’twas with God we  
“ came, POPE.

• Il. vi. 208.

• Il. ix. 46, 49.

• Od. xix. 106, 114.



'Tis Diomede that talks thus. With what resolution, and greatness of soul! The whole army is in consternation. The general himself orders them to retire. He remains intrepid, and will stay with Sthenelus alone. Methinks I hear the renowned Mattathias, declaring that though all the world were to obey the impious orders of King Antiochus, he and his family would not forsake the law of the Lord. *‘Etsi omnes gentes regi Antiocho obediunt . . . ego, & filii mei, & fratres mei, obediemus legi patrum nostrorum.*

*Prudence. Wisdom.*

The principal design of the *Odyssæy* is to shew how necessary this virtue is to a Prince. 'Tis by prudence Ulysses puts an end to the Trojan war; and 'Tully observes, that for this reason Homer gives the epithet of *πολίπορος*, i. e. *a destroyer of cities*, not to Ajax or Achilles, but to the prudent Ulysses. Tully however is mistaken, for Homer gives this epithet several times to Achilles.

*Sincerity. Integrity.*

It has been said, that if truth were to be banished the rest of the earth, it should find refuge upon the lips of a King. He must therefore not only abhor perjury, but all falsehood and dissimulation. *The man that thinks one thing, and speaks another, I bate*, says Achilles, *like the gates of hell.*

Εχθρὸς γάρ μοι κείνος ὁμῶς αἶδ' αὖ πόλιν  
'Οχ' ἕτερον μὲν κεύθει ἐνὶ φρεσὶν, ἄλλο δὲ βάζει

<sup>1</sup> 1 Mac. ii. 19, 20.

fem appellavit *πολίπορος*.

<sup>2</sup> Itaque Homerus non Ajaxem, nec Achillem, sed Ulyf-

*Epist. Famil. lib. x. 13.*

'Tis what the Scripture calls having two tongues, *bilingues*, or two hearts, *in corde & corde locuti sunt*, by a very beautiful expression; the men of the world have two hearts, the one lies open, the other hid. In this they think themselves prudent, but in what confusion are they, when their double-dealing is discovered? *Os bilingue detestor*. "I hate a double tongue," says the Wiseman in the very passage where he is teaching Kings how to govern wisely.

*Gentleness. Docility.*

I have joined these two qualifications together, tho' different in themselves, because the one naturally leads to the other. Gentleness gives a check to the transports of passion in a Prince, and prevents the commission of a great many faults. Docility inclines him to take advice, to follow it, to renounce his own views when better are laid before him, to retract what he has done when convinced that he has gone too far, and to make amends for the faults he has committed thro' an over-hasty zeal.

The whole Iliad, which is formed upon the anger of Achilles and the miseries it brought upon the Greeks, is a very useful lesson to Princes; tho' Achilles made little advantage of the parting advice his father gave him, when he set out for the siege of Troy.

" " My child, with strength, with glory and success,

" Thy arms may Juno and Minerva bless.

" Trust that to heaven; but thou thy cares engage

" To calm thy passions, and subdue thy rage;

" From gentler manners let thy glory grow,

" And shun contention, the sure source of woe;

Il. ix. 254, — 258.

" That

“ That young and old may in thy praise combine,  
“ The virtues of humanity be thine. POPE.

“ Achilles, who to satisfy his Resentment, had suffered the best of his friends to perish almost under his eyes, at last acknowledged and lamented, though too late, the fatal effects of a passion, which tho’ sweet as honey at the first, occasions bitterness and grief in its progress, and still encreases, unless checked in its infancy.

“ —But oh, ye gracious powers above,  
“ Wrath and revenge from men and Gods re-  
“ move ;  
“ Far, far too dear to ev’ry mortal breast,  
“ Sweet to the soul, as honey to the taste ;  
“ Gath’ring like vapours of a noxious kind  
“ From fiery blood, and dark’ning all the mind.  
“ Me Agamemnon urg’d to deadly hate,  
“ ’Tis past—— I quell it: I resign to fate.

POPE.

We may justly here apply what \* Quintus Curtius says upon the death of Clitus, which occasioned so severe a repentance in Alexander, who had slain him in the excess of his passion. *Male humanis ingeniis natura consuluit, quod plerumque non futura, sed transacta perpendimus. Quippe rex, posteaquam ira mente decesserat, etiam ebrietate discussa, magnitudinem facinoris serâ æstimatione pensavit.*

The first degree of virtue is to commit no faults ; the second, is to suffer ourselves at least to be made sensible of them, and not to be ashamed of amending them. This useful lesson Ulysses ventured to give Agamemnon the King of Kings, and the last heard it with great docility.

\* Il. xviii. 97, — 113.

\* Quint. Curt. lib. viii. c. 2.

“ Stretch



- “ Stretch not henceforth, O Prince, thy so-  
 “ v'reign might,  
 “ Beyond the bounds of reason and of right ;  
 “ 'Tis the chief praise, that e'er to Kings be-  
 “ long'd,  
 “ To right with justice whom with power they  
 “ wrong'd.  
 “ To him the Monarch. Just is thy decree,  
 “ Thy words give joy, and wisdom breathes in  
 “ thee.  
 “ Each due atonement gladly I prepare. POPE.

## Vigilance.

I shall close the qualifications of a Prince with this. Kings are called in Homer *the shepherds of the people*, ποιμένες λαῶν; and we know the principal duty of a shepherd is to watch over his flock. Hence that beautiful sentence in Homer,

“ Οὐ χεὶρ παννύχιον εὐδεν βελήφορον ἄνδρα,  
 “ ὦ λαοίτ' ἐπιτελέσθαι, ἢ πόσα μέμλε.

- “ Ill fits a chief, who mighty nations guides,  
 “ Directs in council, and in war presides,  
 “ To whom its safety a whole people owes,  
 “ To waste long nights in indolent repose. POPE.

Homer in the <sup>b</sup> *Odyssey* still better proves this truth by two ingenious fictions. Æolus, the King and guardian of the winds, had delivered them all to Ulysses inclosed and pent up in a bottle, except Zephyrus, which was favourable to him. His companions judging it to be gold, open the bottle, whilst he slept: and the winds being thus set at liberty raised an horrible tempest.

<sup>c</sup> Upon another occasion, as Ulysses was asleep,

<sup>a</sup> Il. xix. 181, — 188.

<sup>b</sup> Od. lib. x.

<sup>c</sup> Il. xi. 24, 25.

<sup>c</sup> Od. lib. xii.

his attendants killed the oxen of the sun, which occasioned their destruction.

But I must not confine the character of *shepherds of the people*, which Homer gives to Kings, to bare vigilance. This beautiful image is of larger extent, and lays before us a much higher idea of the duties of royalty. By this one word Homer meant to instruct a Prince, that he ought to cherish his subjects, to be solicitous in procuring for them all proper advantages, to prefer their happiness to his own, to give himself up entirely to them, and not make them wholly subservient to him, to protect them with strength and courage, and defend them, if need were, with his own person. Tully in the beautiful letter to his brother Quintus lays down the same principle, and seems to found it upon the same comparison<sup>d</sup>. “The end of every one, who commands over others, says he, is to make those happy, who are subject to him.” And this rule he does not confine to such as have authority over persons in alliance and citizens, but declares that whoever presides over the conduct of slaves, or even cattle, should give up himself entirely to the promoting of their interest and advantage.

#### VI. *Ingenious Fictions.*

The poems of Homer abound in fictions, which under the cover of a well invented fable conceal important truths, and very useful instructions for the conduct of life. I shall mention but two.

<sup>d</sup> Ac mihi quidem videntur huc omnia esse referenda ab iis qui præsumunt aliis, ut ii, qui in eorum imperio crunt, sint quam beatissimi. . . . Est autem non modo ejus qui focis & civibus, sed etiam ejus qui servis, qui mutis pecudibus præsit, eorum quibus præsit commodis utilitatique servire. *Cic. lib. i. ep. 1. ad Quint. frat.*

## CIRCE.

<sup>e</sup> The companions of Ulysses were so imprudent as to enter into the habitation of this dangerous Goddess without any precaution. She gives them at first a kind reception, sets victuals before them, and presents them with delicious wine, but secretly intermixes a poison with all she gives, which had the power to make them absolutely lose all remembrance of their country. She then gives them a stroke with her wand, and they are all changed into hogs, driven into the stable, and reduced to the life and condition of beasts. Here we have a lively image of the sorrowful estate a man is brought into, who gives himself up entirely to pleasure. 'Tis true Ulysses escapes the dangerous allurements of Circe. He was only exposed to them thro' the necessity of delivering his companions, and Mercury came expressly to shew him a root, which alone was capable of preserving him from the fatal poison of that Goddess. Horace seems to suppose that he did not drink with his companions of the liquor which Circe offered him; but in this he is contradicted by Homer. His lines are too beautiful to be here omitted.

<sup>f</sup> Sirenum voces & Circes pocula nosti;  
 Quæ si cum sociis stultus cupidusque bibisset,  
 Sub domina meretrice fuisset turpis & excors,  
 Vixisset canis immundus, vel amica luto fus.

## THE SIRENS.

<sup>g</sup> Homer by this ingenious fable, which is one of the most beautiful in all antiquity, has de-

<sup>e</sup> Od. lib. x.

<sup>g</sup> Od. lib. xii.

<sup>f</sup> Hor. ep. ii. lib. i.

signed



signed to let us know that there are pleasures, which seem very innocent, that are yet very dangerous. The Sirens were a kind of sea-nymphs, who by the sweetness of their voices and the harmony of their songs drew all such, as had the curiosity to hear them, into a precipice. For which reason the poet Martial calls them very elegantly *the pleasing pain, the cruel joy, and the agreeable destruction of travellers.*

Sirenas, hilarem navigantium poenam,  
Blandasque mortes, gaudiumque crudele,  
Quas nemo quondam deserebat auditas,  
Fallax Ulysses dicitur reliquisse.

Ulysses, informed of the danger he was going to be exposed to, had very prudently closed the ears of all his companions with wax, and caused himself to be fast bound to the mast of a ship, that he might be in a condition of hearing the Sirens without danger. When he was nigh the place of their abode, *Draw near*, said they to him, *draw near, thou generous Prince, who deservest such high commendations, and art the ornament and glory of the Greeks.* Thus the first allurements, which seldom fails to move, we see, was praise, and flattery. *Hearken to our voice. No traveller ever passed this way without lending an ear to the harmony of our concerts.* 'Tis very natural for persons fatigued with a long voyage to comply with so innocent a diversion. And the example of all the others, who had indulged themselves in it, was a fresh reason for the compliance. *Whoever has heard us, has gone away both instructed and charmed with our songs.* They raise at once the curiosity of the mind, and attract the senses by the allurements of pleasure. What was there criminal in all this? Or  
what

what appearance even of danger? And yet Ulysses had been undone, if his companions had given credit to them, and untied him. Conquered by the charms of their voices, he no longer remembered his former resolutions, nor even the orders himself had given to keep fast his bands. He saved his companions by his prudence, in stopping up their ears with wax, and they saved him in their turn by the serviceable resistance they made him. There are no other means of escaping the allurements of pleasure and ease, those dangerous Sirens to youth, but by stopping the ears and flying from them like the companions of Ulysses, or by being tied down like Ulysses himself.



### ARTICLE the THIRD.

#### *Of the Gods and Religion.*

Nothing is more proper to convince us, into what extravagancies the mind of man is capable of falling, when estranged from the true religion, than the description Homer gives us of the Gods of Paganism. It must be owned, he gives us a strange idea of them. They fall together by the ears, reproach and scandalously abuse one another. They enter into leagues, and engage in opposite parties against each other. Some of them are wounded in their contests with men, and all ready to perish. Lying, tricking, and thieving are genteel practices among them. Adultery, incest, and the most detestable crimes lose all their blackness in heaven, and

and are had in honour there. Homer has not only ascribed all the weakneses of human nature to his Gods, but all human passions and vices; whereas he should rather, as Tully has observed, have raised men to the perfections of the Gods. *Humana ad deos transtulit; divina mallem ad nos.* For this reason, as we have already observed, Plato banished him his Commonwealth, as offending against the Majesty of heaven; and Pythagoras said, he was cruelly tormented in hell for having inserted such impious fictions in his poems. But, as Aristotle has remarked, he only followed herein the vulgar opinion. And such extravagancies shew how much we stand indebted to our deliverer.

Amidst however such thick darkness we have some sparks of light, which are sufficiently capable to enlighten the mind, some precious remains of primitive truths originally imprinted in the heart of man by the author of nature, and preserved by a constant and universal tradition notwithstanding the general corruption. And we ought to be particularly careful in making the boys take notice of these fundamental principles of religion. I shall here mention only a few of the most important.

I. *One only supreme God, omnipotent, and the author of fate.*

Notwithstanding the monstrous multiplicity of Gods to be seen in Homer, he plainly acknowledges one first Being, a superiour God, upon whom all the other Gods depended. Jupiter speaks and acts every where as absolute, and infinitely superiour to all the other Gods in power and authority, as able by a word to cast them  
all



all out of heaven, and plunge them into the depths of Tartarus, and as having executed this vengeance upon some of them; and all in general own his superiority and independence. One single passage will suffice to let us see the idea, which the ancients conceived of Jupiter.

“<sup>h</sup> Aurora now, fair daughter of the dawn,  
 “ Sprinkled with rosy light the dewy lawn;  
 “ When Jove conven’d the senate of the skies,  
 “ Where high Olympus cloudy tops arise.  
 “ The fire of Gods his awful silence broke,  
 “ The heavens attentive trembled, as he spoke.  
 “ Celestial states, immortal Gods, give ear,  
 “ Hear our decree, and reverence what you hear;  
 “ The fix’d decree, which not all heaven can move,  
 “ Thou Fate! fulfil it; and ye powers, approve!  
 “ What God but enters yon’ forbidden field,  
 “ Who yields assistance, or but wills to yield;  
 “ Back to the skies with shame he shall be driven  
 “ Gash’d with dishonest wounds, the scorn of  
 “ heaven;  
 “ Or far, oh far from steep Olympus thrown,  
 “ Low in the dark Tartarean gulph shall groan,  
 “ With burning chains fix’d to the brazen floors,  
 “ And lock’d by hell’s inexorable doors;  
 “<sup>i</sup> As deep beneath th’ infernal centre hurl’d,  
 “ As from that centre to th’ ætherial world.  
 “ Let him, who tempts me, dread those dire  
 “ abodes;  
 “ And know th’ Almighty is the God of Gods.  
 “ League all your forces then, ye pow’rs above,  
 “ Join all, and try th’ omnipotence of Jove:

<sup>h</sup> Il. viii. 1, — 32.

<sup>i</sup> Porta adversa, ingens, solidoque adamante columnæ,  
 Bis patet in præceps tantum, tenditque sub umbras,  
 Quantus ad æthereum cœli suspectas Olympum.

*Virg.*

“ Let

" Let down our golden, everlasting chain,  
 " Whose strong embrace holds heav'n, and earth,  
 " and main :  
 " Strive all, of mortal and immortal birth,  
 " To drag by this the thund'rer down to earth :  
 " Ye strive in vain ? If I but stretch this hand,  
 " I heave the Gods, the ocean, and the land,  
 " I fix the chain to great Olympus height,  
 " And the vast world hangs trembling in my sight.  
 " For such I reign, unbounded, and above ;  
 " And such are men and Gods compar'd to Jove.  
 " Th' Almighty spoke, nor durst the pow'rs  
 " reply,  
 " A rev'rend horror silenc'd all the sky ;  
 " Trembling they stood before their sov'reign's  
 " look.

POPE.

After this we must not be surprized that the poet represents Jupiter as the author of fate, which is no other than a law springing from him, to which every thing in heaven and earth is subject. \* Fate according to Homer is the decree of Jupiter, Διὸς βουλὴ. This decree fixes events, and is properly that necessity, that inviolable law, which obliges Jupiter himself. And as a proof, that this is Homer's doctrine, we may urge, that he has never once mentioned *fortune*, τύχη and consequently the blind divinity adored in after ages was not known in his time.

II. *A Providence, presiding over all, and governing all.*

The notion, which the Heathens had of a Providence, which governs and presides over all things, even the smallest events, and consequently condescends to take notice of every particular

\* M. Boivin, *Apol. d' Hem.*

circumstance, must have been the effect of a tradition as old as the world, and been derived from revelation.

<sup>1</sup> The good shepherd Eumæus ascribes the happy success of his cares to the protection of God, *who blessed his labour in every thing committed to his trust.* In the same manner Laban says to Jacob, *"I have learned by experience that the Lord hath blessed me for thy sake;* one would think it was he that was talking.

<sup>2</sup> Ulysses owns, that *it was God which had sent him plenty of game.* And according to the same principles of theology Jacob tells his father, who was surprized his son should so soon be returned from hunting, *o that the Lord had brought the venison to him.*

'Tis a consequence of the principle, which prevailed in Homer's time, that Fate, or Providence, extends its care to animals. Speaking of a dove, he says, *p that fate would not suffer it to be taken.* And we all know what Jesus Christ has said upon the same subject, *q that a sparrow shall not fall to the ground without your Father.*

After this we must not be surprized that Homer should make all the events incident to mankind to depend upon Providence, even to the express moment of their falling out, as in the case of Ulysses's stay in the isle of Ogygia, *r from whence he was not to depart, till the time fixed by the Gods for his return to Ithaca.*

There is nothing, wherein chance seems so much to prevail, as the casting of lots. Yet the decision was ascribed to Jupiter, since prayers were

<sup>1</sup> Od. xiv. 65.

<sup>2</sup> Il. xxi. 495.

<sup>3</sup> Gen. xxx. 27.

<sup>4</sup> Matt. x. 29.

<sup>5</sup> Od. ix. 158.

<sup>6</sup> Od. i. 17.

<sup>7</sup> Gen. xxvii. 20.



offered up to him for the success of it; <sup>f</sup> as when the lots were cast, who should combat against Hector. The same truth is clearly expressed in Scripture: *'The lot is cast into the lap, but the whole disposing thereof is of the Lord.*

Homer describes this watchful care of Providence over mankind in an admirable manner by the ingenious fiction of two urns, to shew that Providence alone is the director and dispenser of good and evil.

———" " Man is born to bear  
 " Such is, alas! the Gods severe decree,  
 " They, only they are blest, and only free.  
 " Two urns by Jove's high throne have ever  
 " stood,  
 " The source of evil one, and one of good:  
 " From thence the cup of mortal men he fills,  
 " Blessings to these, to those distributes ills;  
 " To most he mingles both: The wretch, de-  
 " creed  
 " To taste the bad unmix'd, is curst indeed;  
 " Pursu'd by wrongs, by meager famine driven,  
 " He wanders, outcast both of earth and heaven.

POPE.

The poet by a second fiction, no less noble than the foregoing, shews that this dispensation of good and evil is carried on with the utmost equity <sup>v</sup>, by putting golden scales into the hands of Jupiter, wherein he weighs the fate of mortals, which denotes that 'tis Providence, which presides over all events, distributes corrections and rewards, determines the time and measure, and that its decrees are always founded

<sup>f</sup> Il. vii. 179.

<sup>v</sup> Prov. xvi. 33.

<sup>v</sup> Il. xxiv. 525—533.

<sup>v</sup> Il. viii. 69. & xxii. 209.

upon justice. This the Scripture expresses in one word in a lively manner, \* *Pondus & statera judicium Domini*, "The judgments of the Lord are a weight and balance." And we see a terrible example of it in Belshazzar, who being weighed in the balances, was found wanting. † *Appensus es in statera, & inventus es minus habens*.

But to conclude, though these sentiments of Homer concerning Providence be very just and beautiful, we must not imagine that the poet keeps always up to this exactness, and thinks always right upon this subject. His Jupiter is not capable of a continual attention, and whether drawn off by distraction, weariness, or want of rest, his eyes are not constantly fixed upon all that passes. ‡ Neptune, who was watching for an opportunity to assist the Greeks, lays hold of a favourable moment, when Jupiter's views were thrown aside from Troy. § Juno had found means to lay him asleep, that during his repose she might raise a storm against Hercules; and long before she knew how to deceive him, by advancing the birth of Eurystheus, who thereby became master of Hercules against Jupiter's intention. In heathen authors the light is always mixed with darkness.

3. *All our benefits, abilities, and success come from God.*

This fundamental truth of religion is so conspicuous on all sides in Homer, that it would be a very blameable negligence not to take notice

\* Prov. xvi. 11.

† Dan. v. 27.

‡ Il. xiii. 19, &c.

§ Il. xiv. 250.

¶ Il. xix. 95.

of it with care. I shall here point out only the passages.

According to Homer every thing in general is derived from the Gods. A man cannot be happy, unless they shed a blessing upon his birth and marriage, the two most considerable periods of his life. A prudent and discreet wife, capable of governing her household well is their gift; and 'tis from them we must expect the most agreeable fruits of marriage, to wit, wife and well-ordered children.

The choice men make of different professions, though led to them by their natural inclinations, proceeds from God. 'Tis with this view he dispenses different talents amongst mankind; to some he distributes the gift of speaking, to others the gift of musick, in which poetry is included; to one he gives courage, to another wisdom.

'Tis evident, says Ulysses, the Gods do not grant every advantage to the same man. There are some, who are not favoured in point of comeliness and beauty, but in return the Gods give them an excellent talent in speaking, which raises them far above the rest of mankind, and makes them be respected as a kind of divinity. Others on the contrary may seem to contend with the immortal Gods for beauty, but that beauty in them is speechless and stupid, and they may be said to be a body without a soul.

'Tis God, which inspires the words of the wife, and gives them the art of persuasion. Achilles remained inflexible to the remonstrances

<sup>c</sup> Od. iv. 208, 211. &  
l. xv. 26.

<sup>d</sup> Od. xiv. 227.

<sup>e</sup> Od. viii. 167—177.



of the three delegates. <sup>f</sup> Nestor does not lose all hope hereupon, but exhorts Patroclus to attempt again to prevail upon him. “ Try by your  
“ advice to conquer the too obstinate resent-  
“ ment of the great Achilles. Who knows but  
“ some favouring God may give you the power  
“ of moving and persuading him? ”

<sup>g</sup> 'Tis God, who gives reputation, renown, and gl'ry. ΕΚ ΔΕ ΔΙΟΣ ΤΙΜΗ ΞΥ ΚΥΔΟΣ ΟΠΗΔΕΗ. “ Jupiter gives and takes courage away from  
“ men, as he pleases. He is Lord, and all  
“ depends upon him.” “ The Gods hold vic-  
“ tory in their hands, and dispose of it as they  
“ think fit.” These maxims are spread through Homer's whole performance, and all his hero's seem thoroughly convinced of them. <sup>i</sup> Hector, who had ever been intrepid, quits the field, because Jupiter has taken from him his strength and courage, and gives himself this reason for his flight <sup>k</sup>.

“ I joy to mingle where the battle bleeds  
“ And hear the thunder of the sounding steeds.  
“ But Jove's high will is ever uncontroll'd,  
“ The strong he withers, and confounds the bold,  
“ Now crowns with fame the mighty man, and  
“ now  
“ Strikes the fresh garland from the victor's  
brow. POPE.

<sup>l</sup> The same maxim is found word for word in the preceding book.

So likewise of wisdom. It can proceed only

<sup>f</sup> Il. xi. 77f.

<sup>g</sup> Il. i. 27, 29. and xvii.

<sup>h</sup> 251.

<sup>i</sup> Il. xx. 247. and vij. 101,

<sup>j</sup> Il. xvi. 636.

<sup>k</sup> Il. xvii. 175, 178.

<sup>l</sup> Il. xvi. 688.

from God. 'Tis he alone can open the eyes of men, and disperse the darkness that surrounds them. This is the frequent subject of the royal prophet's petition; *Illumina oculos meos . . . Revela oculos meos.* And this truth the poet would insinuate to us, <sup>k</sup> when he says that Minerva purged the eyes of Diomed of the mists, that covered them. The same Goddess in another place produces a quite different effect. <sup>l</sup> Two opinions were proposed in the assembly of the Trojans. The advice of Hector, which was very bad and pernicious, was in general applauded and followed, without any one's giving the least attention to the counsel of Polydamas, which was very salutary. And the reason given for it by the poet, is that Minerva had deprived them of their wisdom and understanding. <sup>m</sup> Thus David offered up a petition in these beautiful words, *O Lord, I pray thee, turn the counsel of Achitophel into foolishness.* And in this sense Penelope <sup>n</sup> says to Eurycleus, "Till now, says she, you have been a pattern of prudence and discretion. The Gods must have at once confounded your senses: For it depends upon them to change a wise man into a fool, and a fool into a person of understanding."

#### 4. Consequences of the preceding truth.

As all is derived from the Gods, we must not be vain of the talents, which they have given us. This Agamemnon represents to Achilles, whose courage made him haughty and intractable. Thus he says to him,

<sup>k</sup> Il. v. 127.

<sup>l</sup> Il. xviii. 310—313.

<sup>m</sup> 2 Reg. xv. 31.

<sup>n</sup> Od. xxiii. 10, 14.

" ° Strife and debate thy restless soul employ,  
 " And wars and horrors are thy savage joy.  
 " If thou hast strength, 'twas heav'n that strength  
     " bestow'd,  
 " For know, vain man! thy valour is from  
     " God.

POPE.

Thus he lets him know, that nothing could be more ridiculous or unjust, than to grow haughty upon a borrowed qualification. *S. Paul* says the same thing more expressly. *What hast thou, that thou didst not receive? Now, if thou didst receive it, why dost thou glory, as if thou hadst not received it?*

If all comes from the Gods, we must expect every thing at their hands, and place a full confidence in them. *Diomed* looks upon his own courage as vain, and owns that all the efforts of the Greeks will prove unsuccessful, because *Jupiter* favours the Trojans, and was resolved to give them the victory; but he also hopes to conquer *Hector*, if some God assist him. And *Hector* himself places all his expectations in the assistance of the Gods. Thus says he to *Achilles*,

" I know thy force to mine superior far,  
 " But heaven alone confers success in war:  
 " Mean as I am, the Gods may guide my  
     " dart,  
 " And give it entrance in a braver heart.

POPE.

† *Ulysses* observing his son terrified with the

° Il. l. 177. 178.

p 1 Cor. iv. 7.

q Il. xi. 317. and 365.

† Il. xx. 434; &amp;c.

‡ Od. xvi. 260.



design he had of falling upon the princes, who were many in number, without any other than his assistance, says to him, " Do you think the  
" Goddess Minerva and her father Jupiter are  
" not a sufficient help ; or shall we seek for  
" any other ?" And in another place \* he speaks with still more assurance, " If you vouchsafe to  
" assist me, O great Minerva, were there three  
" hundred of them, I would attack them in my  
" single person, and am sure to conquer." 'Tis the very language of David. *" Though an host of men were laid against me, yet shall not my heart be afraid ; and though there rise up war against me, yet will I put my trust in him.*

If all comes from the Gods, we must address ourselves to them by prayer, in order to obtain the benefits we stand in need of. There is scarce a page in Homer, which does not inculcate this truth. If a well-thrown spear strikes where 'tis aimed, if a voyage succeeds, or a discourse makes an impression upon the hearers minds ; if an enemy is cast to the ground, or in short any circumstance of advantage be gained in any point whatsoever, the whole success is ascribed to prayer ; and on the other hand we see several fall short of victory, for want of having prayed to the Gods.

And here I must beg leave to transcribe at large what Homer says of the prevalence and efficacy of prayers with the Gods, and set down the admirable character he gives of them. 'Tis in the ninth book of the Iliad, where Phoenix endeavours to appease the inflexible rage of Achilles.

\* Od. xiii. 389—391.

\* Ps. xxvii. 3.

" Now

" Now be thy rage, thy fatal rage resign'd ;  
 " A cruel heart ill suits a manly mind :  
 " The Gods (the only great, and only wife)  
 " Are mov'd by off'rings, vows, and sacrifice :  
 " Offending man their high compassion wins,  
 " And daily pray'rs atone for daily sins.  
 " Prayers are Jove's daughters, of celestial race,  
 " Lame are their feet, and wrinkled is their  
   " face ;  
 " With humble mien, and with dejected eyes,  
 " Constant they follow, where injustice flies ;  
 " Injustice swift, erect, and unconfin'd,  
 " Sweeps the wide earth, and tramples o'er  
   " mankind,  
 " While pray'rs to heal her wrongs move slow  
   " behind.  
 " Who hears these daughters of almighty Jove,  
 " For him they meditate the throne above :  
 " When man rejects the humble suit they make,  
 " The fire revenges for the daughters sake ;  
 " From Jove commission'd, fierce injustice then  
 " Descends, to punish unrelenting men.  
 " Oh let not headlong passion bear the sway,  
 " These reconciling Goddesses obey :  
 " Due honours to the seed of Jove belong,  
 " Due honours calm the fierce, and bind the  
   " strong.

POPE.

It will be a pleasure to see here Madam Dacier's reflexions upon this passage of Homer, which is one of the most beautiful, that is to be met with in ancient authors.

In all the fine poetry we have, says she, I do not think there is any thing more noble, more poetical, and more happily imagined than this

fiction, which gives persons to prayers and injury, by giving them all the qualities, sentiments, and features of those who offer injuries, or have recourse to prayers.

*Prayers are Jove's daughters.* For 'tis God, who inspires prayers, and teaches men to pray.

*Lame are their feet, and wrinkled is their face.* Those who pray have one knee on the ground, and the face wrinkled and bathed in tears; they dare not lift up their eyes, but are trembling and dejected.

*Injustice swift, &c.* This Goddess is called *Ate* in the Greek, and we have a beautiful description of her in the nineteenth book of the *Iliad*, which the reader may consult. Injury with a light foot goes foremost; for the violent and hasty are quick in doing evil; humble prayer follows her, and nothing but prayer can repair the mischiefs injury has done.

*Who bears, &c.* Here we have a great truth clearly expressed, whoever would be heard by the Gods, and obtain pardon, must hear the prayers of men who have offended him, and pardon the offence.

*When man rejects, &c.* How fine is this return? Prayers naturally follow injury, to cure the ills she has done; but when men scorn and reject prayers, injury follows them in her turn to revenge them, and she follows them by the command of Jupiter himself, who makes use of her to execute the orders of his justice.

I must farther take notice, before I conclude this article, that 'tis principally from the subject here treated of, that we may discern, to what darkness mankind has been delivered up since the fall. The Heathens generally attributed to God alone all the benefits they enjoyed, except that  
only



only which most depends upon him, is preferable to all the rest, and properly speaking alone deserves the name, I mean virtue. For which reason, they applied to the Gods for every other advantage, & as Tully observes, but had recourse only to themselves for virtue and wisdom: *Judicium hoc omnium mortalium est, fortunam à Deo petendam, à seipso sumendam esse sapientiam.* They were exact in their acknowledgments for every other good they received; but being fully persuaded their virtue was owing to themselves and their own inclinations, they never thought of returning thanks to the Gods for that. *Num quis, quod bonus vir esset, gratias dñs egit unquam?* The reader may consult the passage I have quoted from Tully, where this principle is treated of more at large. Horace has abridged it in a single line, where speaking of Jupiter he says,

*Det vitam, det opes; animum equumq; nisi ipse parabo.*

where he evidently declares, that the advantages, which do not depend upon our will, are in the power of the Gods, but that man has need only of himself to be wise and easy. And 'tis in this sense \* Homer makes Peleus talk thus to Achilles,

“ My child, with strength, with glory and success,

“ Thy arms may Juno and Minerva bless!

“ Trust that to heaven; but thou thy cares engage

“ To calm thy passions, and subdue thy rage.

\* Lib. iii. de Nat. Dnor. 86, 88. \* Il. ix. 254—256.

Τέκνον ἔμῳ, πάρος μὲν Ἀθηναίῃ τε καὶ Ἡῆ  
 Δώσῃ, αἶψ' ἐθέλωσι· σὺ δ' μεγαλήτορα θυμὸν  
 ἴσθην ἐν στήθεσι.

V. *The immortality of the soul. Rewards and punishments after death.*

A man must be strangely blind not to discern throughout all Homer that the notion of the soul's immortality was an ancient and universally prevailing opinion in his days. Without mentioning any other proofs, we need only read what he has said of Ulysses's descent into hell.

The other opinion, which is a consequence of the foregoing, that virtues are rewarded and crimes punish'd in another life, is as expressly delivered. <sup>a</sup> Homer represents to us Minos in the shades below, with a sceptre in his hand, distributing justice to the dead, who were assembled in troops around his tribunal, and pronouncing irrevocable judgments, which decide their fate for ever.

<sup>b</sup> His observation concerning the profound gulph of Tartarean darkness, the frightful caverns of iron and brass, that lie beneath the earth, where the perjured are eternally punished, and Jupiter threatens to cast headlong any God, who shall disobey his orders, give us sufficiently to know what the Heathens thought of the punishments to be suffered in another life.

<sup>c</sup> What the same poet says of the Goddess Ate, the daughter of Jupiter, that dæmon of discord and malediction, whose business was to lay snares, and work mischief amongst all men,

<sup>a</sup> Od. ix. 567.

<sup>b</sup> Il. viii. 13—16. and l. iii. 279.

<sup>c</sup> Il. xix. 90, &c.

whom the father of the Gods in just resentment had precipitated from heaven, with an oath that he never should return thither; all this, I say, gives us reason to believe, that the story of the apostate angels, the enemies of mankind, who take pains to hurt and destroy them, and are cast down for ever into hell, was not unknown to the antients.

*The end of the first VOLUME.*





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